

JAN -6 1925

©CIL 20991 ✓

A BROADWAY BUTTERFLY ✓

Photoplay in seven reels ✓

✓ Story by Darryl Francis Zanuck ✓

Directed by William Beaudine

Author of the photoplay (under Sec. 62)  
Warner Brothers Pictures Inc. ✓ of the U. S.

JAN -6 1925

Washington, D. C.

Register of Copyrights  
Washington, D. C.

January 6, 1925

Dear Sir:

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of Warner Brothers Pictures Inc.

A Broadway Butterfly (7 reels)

Respectfully,

The Warner Brothers Pictures Inc.  
hereby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the Copyright Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
A Broadway Butterfly	1/6/1925	L ©CIL 20991

The return of the above copies was requested by the said Company, by its agent and attorney on the 6 day of Jan. 1925 and the said Fulton Brylawski for himself, and as the duly authorized agent and attorney of the said Company, hereby acknowledges the delivery to him of said copies, and the receipt thereof.

JAN 10 1925

*Fulton Brylawski*



Wm. Broadway Butterfly.

9 + 3 2  
- 1 - 1 -

JAN - 6 1925

IRVING ASTAIRE

"The Broadway butterfly" - a sweet, innocent child who has inherited the fear of poverty, and faces life with the determination to overcome it by marriage with money.

WARNER

BROTHERS

Present

A CLASSIC OF THE

SCREEN, and vivacious chorus girl. Behind her mask of gaiety, she harbors a tender and sympathetic soul and a kind mothering instinct.

COCKIE TALK

- - - 0 - - -

# THE BROADWAY BUTTERFLY

RONALD SYLVE - Story and Adaption

A handsome light heavy character - capable of being a romantic leading man. He is a will, reckless and a womanizer.

PAUL HENREY

USA Film Corp.

1.

BY

BY

FRANK DERRY

DARRYL

FRANCIS

ZANUCK

A typical gold-digging chorus girl - coarsely, shrewd and mercenary, yet cunning and clever in her dealings with men.

Directed By

JOHN HODGES

WILLIAM BEAUDINE

An aristocratic clubman - rich and respected by Broadway society - not bothered by conscience - or any woman's virtue. A typical rake.

CHARLES HAY

A bloated millionaire with an appetite for women, not an appetite for pleasure and a thirst for champagne.

Stage Director - Charles Myles - Stage door John - incident - mother and father - Ronald's friends - clubmen - proposed at the Devoe - chauffeurs - etc.

# CAST

## A BROADWAY BUTTERFLY

IRENE ASTAIRE - - - - -

"The Broadway Butterfly" - a sweet, innocent child who has inherited the fear of poverty, and faces life with the determination to overcome it by a marriage with money.

Directed by

WILLIAM WELLS

COOKIE DALE - - - - -

A flip and vivacious chorus girl. Behind her mask of gaiety, she harbors a tender and sympathetic soul and a kind mothering instinct.

SUBTITLES

BROADWAY IS CHAMPAGNE OF THE BURGUNDY HIDDEN UNDERBATH.

DONALD STEEL - - - - -

A handsome light heavy character - capable of being a romantic leading man. He is a wild, reckless youth, reared with too much money.

FADE OUT AND INTO

the scene and

THELMA PERRY - - - - -

A typical gold-digging chorus girl - coarse, shrewd and mercenary, yet alluring and clever in her dealings with men.

ILLUSTRATED BY - artist billboards and traffic at the theatre hour.

CRANE WILDER - - - - -

An aristocratic clubman - rich and respected by Broadway Society - not bothered by conscience - or any woman's virtue. A cynical roue.

CHARLES GAY - - - - -

A bloated millionaire with a weakness for women, and an appetite for pleasure and a thirst for champagne.

FADE OUT AND INTO - scene of the high structure is now to be illuminated by lights of

Stage Director - Chorus Girls - Stage door Johns - landlady - Cookie's mother and father - Donald's friends - clubmen - Impresario of the Revue - chauffeurs - etc.



3

EXT. SKYSCRAPER - ROOF NIGHT

**A BROADWAY BUTTERFLY**

HER. SHOT of a party in progress on the roof - a large jazz orchestra is discovered in background - crowded tables of men in evening clothes circle a dance floor - a voluptuous dark skinned female is doing a beautiful dance - a tiger cub is chained at her feet - the scene is one of hilarious gaiety - each table surmounted by a punch bowl and most of the guests are a trifle tipsy - it is a stag party, no women other than the dancer, are present - all eyes are concentrated between her and the punch bowls - there are probably twenty five clabmen present including the host - the moon shines down on the open air frivolities - stars and New York skyline in background.

IRIS IN -

SUBTITLE

BROADWAY IS LIKE A PUNCH BOWL OF CHAMPAGNE - WITH ORCHIDS FLOATING ON THE SURFACE AND CRUEL THORNS HIDDEN UNDERNATH.

O.O. McINTYRE.

4.

EXT. ROOF NIGHT

HER. SHOT of the dark skinned dancer as she whirls  
FADE OUT AND INTO -

FROM HER EYES watching her - she weaves about it, teasing it with her -

1.

EXT. STREET SHOT - NIGHT

LONG SHOT - Picturesque scene at 42nd & Broadway - illuminated by myriads of electrical signs, gay billboards and traffic headlights - Times Square at the theatre hour.

5

EXT. ROOF - NIGHT

FADE OUT AND INTO -

CLOSE SHOT - INTRODUCTION Crane Wilder - a polished fashion plate - almost too immaculate in dress and manners - his eyes are weak and distrustful, a sneer curves his lips - he gazes at the guests, his club friends, with a tolerant shrug of superiority - then drains a champagne glass,

2

EXT. SKYSCRAPER - NIGHT

PAN SHOT camera shooting across traffic jammed street to base of typical Gotham skyscraper - camera pans upward from street to topmost floor of the high structure - the roof of the building is seen to be illuminated by dazzling lights of many hues.

LAP DISSOLVE TO -

EXT. SKYSCRAPER - ROOF

NIGHT

MED. LONG SHOT of a wild party in progress on the roof - a negro jazz orchestra is discovered in background - crowded tables of men in evening clothes circle a dance floor - a voluptuous dark skinned female is doing a novelty dance - a tiger cub is chained at her feet - the scene is one of hilarious gaiety - each table supports a punch bowl and most of the guests are a trifle tipsy - it is a stag party, no women, other than the dancer, are present - all eyes are concentrated between her and the punch bowls - there are probably twenty five clubmen present including the host - the moon shines down on the open air frivolities - stars and New York skyline in background. Hold the pitcher under the spigot and turn the handle - a sparkling stream of liquid fills the pitcher.

EXT. ROOF NIGHT

MED. SHOT of the dark skinned dancer as she whirls and spins to the rythm of the negro syncopators - the tiger cub?

... tiger cub says watching her - she weaves about it, teasing it with her weird contortions and semi-nude body, twisting her limbs and arms in seductive movements. He grins and renewed vigor and yells to the orchestra leader:

TITLE "PLAY 'HOT LIPS', BOSS - I SURE GOT 'EM!"

BACK TO SCENE - The moon goes mad with his drum sticks.

EXT. ROOF - NIGHT

CLOSE SHOT - INTRODUCTION Crane Wilder - a polished fashion plate - almost too immaculate in dress and manners - his eyes are weak and distrustful, a sneer curves his lips - he gazes at the guests, his club friends, with a tolerant shrug of superiority - then drains a champagne glass,

SUBTITLE CRANE WILDER - A POLISHED PRODUCT OF BROADWAY, SCHOOLED IN THE ART OF FEMININE CONQUEST.

BACK TO SCENE - Crane puts the glass aside, yawns, looks at his watch (a small collapsible platinum watch - the property of J.L.W.) with a bored frown - he is by far the most intoxicated.



6

EXT. ROOF - NIGHT - NIGHT

MED. SHOT of the negro jazz band crooning a melody for the dancer - the bass drum is in the foreground - a smartly garbed waiter enters scene across foreground he carries a large cut-glass pitcher and bends over the bass drum. His paper mache throat - it is an exact pattern of the comic strip man and every bit as awkward - Don and Charley are not in the gathering - Crane has taken a seat at a table in the background - one of the clubmen attempts to gallantly mount the flag a-la-western fashion.

7

EXT. ROOF - NIGHT

CLOSEUP of a spigot in the bass drum - the waiter's hands hold the pitcher under the spigot and turn the handle - a sparkling stream of liquid fills the pitcher.

MED. SHOT of the strutting spunk plug as the clubmen leave ahead - straddling its back - it breaks apart in the middle, spilling the would-be cowboy - Charley's bulging features bob up out of the rear quarters, as Don throws the paper mache head from his shoulders -

8

EXT. ROOF - NIGHT - a wild disorderly appearance - their dinner jackets are wrecked -

CLOSE SHOT of coon drummer as the waiter exits with the pitcher - he reaches over and wets his fingers on the trickling spigot - then licks the drops off with a wide grin and renewed vigor and yells to the orchestra leader:

12

TITLE

"PLAY 'HOT LIPS', BOSS - I SURE GOT 'EM!"

BACK TO SCENE - the coon goes mad with his drum sticks.

9

EXT. ROOF - NIGHT

MED. SHOT of the dancer as she finishes her number and exits leading her cub - the clubmen cheer her performance wildly.

13

EXT. ROOF - NIGHT

MED. SHOT of Charley as he attempts to follow his good out of the back door of the club - he is stopped by the bouncer and the bouncer.

(Scene continues)

10

15 cont'd

EXT. SKYSCRAPER - ROOF - NIGHT

FULL SHOT of a Spark Plug costume, evidently containing two dancing performers, it gallops and prances across the dance floor from elevator landing - the clubmen begin cheering it on - one pours a bottle of champagne down its paper mache throat - it is an exact pattern of the comic strip mare and every bit as awkward - Don and Charley are not in the gathering - Crane has taken a seat at a table in the background - one of the clubmen attempts to gallantly mount the Plug a-la-western fashion.

14

EXT. ROOF - NIGHT

11

EXT. ROOF - NIGHT

CLOSE UP of Don and Charley - Charley sits down on the floor trying to get loose from the costume - aided by a quartette of the hilarious clubmen. MED. SHOT of the strutting Spark Plug as the clubmen leaps aboard - straddling its back - it breaks apart in the middle, spilling the would-be cowboy - Charley's bulging features bob up out of the rear quarters, as Don throws the paper mache head from his shoulders - they both present a wild disorderly appearance - their dinner jackets are wrecked -

15

SUBTITLE

OFTEN A MUSICAL REVUE PRODUCE TURNS IT GOOD POLICY TO SATISFY THE WHIMS OF IMPERIAL MIND-BOUT-TURN.

12

EXT. ROOF - NIGHT

13

CLOSEUP introduction of Donald Steel - he pops up out of the forward quarter of the Spark Plug costume and climbs out of it -

SUBTITLE

DONALD STEEL - THE MASTER OF A WEALTHY AND ARISTOCRATIC FAMILY -

BACK TO SCENE - Don seems to be the life of the party - he laughs and jeers at Charley (off)

13

EXT. ROOF - NIGHT

CLOSEUP introduction of Charley Gay as he attempts to wriggle his body out of the hind legs of the Spark Plug costume and has difficulty.

(Scene continued)

13 cont'd

SUBTITLE

CHARLEY GAY - A STAGE DOOR JOE, ADDICTED TO CHORUS GIRLS, ETC. - they see the girls and they leave Charley that in BACK TO SCENE - Charley is caught in the tangled costume - he can't get out of it - puffs and struggles with a sour grin.

14

EXT. ROOF - NIGHT

CLOSE SHOT of Don and Charley - Charley sits down on the floor trying to get loose from the costume - Don, aided by a quartette of the hilarious clubmen, grab the tail of the costume and drag him down the dance floor on his rumpus - Charley protests loudly as he glides along in a zigzaggy course - the clubmen race after him, showering him with flowers from the table vases - (camera pans following characters)

BACK TO SCENE - the girls exchange knowing glances.

SUBTITLE

OFTEN A MUSICAL REVUE PRODUCER FINDS IT GOOD POLICY TO SATISFY THE WHIMS OF INFLUENTIAL MEN-ABOUT-TOWN.

15

EXT. ROOF - NIGHT

CLOSEUP introduction of Charley as she looks over the

15

EXT. ROOF - NIGHT

MED. SHOT at the elevator landing - the elevator comes up into scene - the door slides open revealing a score of gorgeous, dazzling show girls eager for the party - they are not in chorus costume but wear low cut dinner gowns and smart evening wraps - the Impresario of the show, a typical Gotham Musical Revue producer with an assumed air of importance, leads them out of the elevator into the Coconut Grove.

EXT. ROOF - NIGHT

CLOSE SHOT of Don and Charley as they see the show girls and pass off in haste - Charley's first actual gown is the white - Charley grabs Don for help - very shy - he is in for it - Charley is in a state of shock - he is in a state of shock - he is in a state of shock.

16

EXT. ROOF - NIGHT

MED. CLOSEUP of Don and his club pals dragging Charley - they see the arrival of the show girls - their faces light up - they leave Charley flat in the tangled costume and rush out of scene to greet the welcome newcomers - Charley struggles to free his fat legs from the mess.

17

EXT. ROOF - NIGHT

CLOSE SHOT of Don half asleep at a table - an empty glass in his hand - the music awakes him with a start - he sees the girls and quickly turns. CLOSE SHOT of the Impresario as he greets the girls for the party - they crowd about him - he whispers, indicating the advancing clubmen: many - he walks a trifle tipsy.

TITLE "ACTN LIKE YOU'RE HAVING A SWELL TIME - WITHOUT THESE SAPS OUR SHOW WOULD GO BROKE!"

BACK TO SCENE The girls wink their understanding and exchange knowing glances.

18

EXT. ROOF - NIGHT

MED. SHOT of Charley - he is at last getting out of the ridiculous costume - the dancers are gliding about him kidding him - he doesn't know what to do with the girl now that he is out of it - a swell

gliding arms with a forced smile, he stuffs the costume under his arm.

CLOSEUP introduction of Thelma as she looks over the advancing clubmen - Charley's back is to camera as they glide, revealing a huge, comical hump between his shoulders.

SUBTITLE THELMA PERRY - A WOMAN-ABOUT-TOWN.

BACK TO SCENE - Thelma sees Don - picks him out.

19

EXT. ROOF - NIGHT

MED. SHOT of elevator landing - the elevator doors open and out pops Cookie, sitting on the floor - she has been left - the Impresario is in the background.

LONG SHOT of Don and his pals as they meet the show girls and part off in pairs - first come first served seems to be the motto - Thelma grabs Don for herself very obviously - Don yells for the orchestra to play - he and Thelma glide into each others arms.

20

EXT. ROOF - NIGHT

MED. SHOT of the soon orchestra as the leader gets Don's cue and they start a jazzy number.

21

EXT. ROOF - NIGHT

CLOSE SHOT of Crane half asleep at a table - an empty glass in his hand - the music awakens him with a start - he sees the girls and quickly parts his hair, rearranges his tie, rises and starts for them with renewed interest - he has obviously drained one glass of champagne too many - he walks a trifle tipsy.

CLOSE SHOT of Cookie and the Impresario - Cookie slaps him on the back and looks flippantly.

22

EXT. ROOF - NIGHT

MED. SHOT of Don grins and shakes

24

MED. SHOT of Charley - he is at last getting out of the ridiculous costume - the dancers are gliding about him kidding him - he doesn't know what to do with the garb now that he is out of it - a swell dish sides up to him - or he glides into the dame's waiting arms with a forced smile, he stuffs the costume under the back of his coat - they dance out of scene - Charley's back is to camera as they exit, revealing a huge, comical hump between his shoulders caused by the wadded costume.

MED. SHOT of Don dancing with Thelma - camera follows them as they glide across the crowded floor - the girl is playing up to him one hundred percent, and he isn't refusing her advances by any means.

23

EXT. ROOF - NIGHT

MED. SHOT at elevator landing - the elevator comes up - the door opens and out pops Cookie, getting over that she has been left - the impresario is in the scene, his back to Cookie, he is watching the dancing - Cookie flippantly advances toward him, eyes - he looks around and greets Cookie - he rises and he shrugs, shrugs his shoulders and walks toward her -



24

EXT. ROOF - NIGHT

CLOSEUP introduction of Cookie Dale - she is looking over the impresario with a cute frown -

SUBTITLE COOKIE DALE - THE LIFE OF ANY PARTY.

BACK TO SCENE Cookie is sure-fire show girl - full of pep and vigor - cute and vivacious, a good sport among men, and a true pal to her girl friends - she steps up behind the impresario

25

EXT. ROOF - NIGHT

CLOSE SHOT of Cookie and the Impresario - Cookie slaps him on the back and asks flippantly:

TITLE "SAY, WHAT'S THE IDEA DROPPIN' ME IN THE AMMIELEY? YOU'D THINK I WAS A PAIR OF TREYS."

BACK TO SCENE - Cookie laughs - the impresario sickens her on the dance floor - she laughingly exits -

26

EXT. ROOF - NIGHT

MED. CLOSEUP of Don dancing with Thelma - camera follows them as they glide across the crowded floor - the girl is playing up to Don one hundred percent, and he isn't refusing her advances by any means.

27

EXT. ROOF - NIGHT

CLOSE SHOT of Crane watching the dancers with cynical eyes - he looks around and spots Cookie - he sizes her up shrewdly, shrugs his shoulders and exits toward her -

28

EXT. ROOF NIGHT

CLOSEUP of Cookie at a dance floor table - she is looking around, disappointed at not having a partner for the dance and shows it by pretending to be busy powdering her nose from her vanity case mirror - she sees Crane advancing, smiles coyly, and feigns innocent surprise.

29

EXT. ROOF - NIGHT

MED. CLOSEUP of Charley and his baby-stare partner dancing - camera moves with them. Charley is trying hard to get over with the dame - she presses her head close to his manly chest, and Charley dances on, his head in the air, thrilled and satisfied - his back faces camera as they turn - the Spark Plug tail slips down from the hump under his coat and dangles between his legs like a pendulum.

34

30

EXT. ROOF NIGHT

MED. SHOT of Crane and Cookie as he bows and asks for the dance - Cookie shyly accepts - as they glide out of scene on the floor, Crane draws Cookie close to him, and she registers her annoyance at his sudden familiarity - the effects of his intoxication are becoming more obvious with each minute.

31

EXT. ROOF - NIGHT.

CLOSE SHOT of Don and Thelma in front of the orchestra the music pauses for a brief intermission - they stand among the other couples, chatting - Thelma is striving hard to captivate Don, and he is plainly falling - her alluring mannerisms and cultivated tricks cannot help but appeal - he squeezes her hand and she forces a rosy blush to her cheeks -

32

EXT. ROOF - NIGHT

MED. CLOSEUP of Cookie, with Crane at her side as they hesitate, waiting for the orchestra to resume - Crane forces Cookie to become uneasy by his sharp devouring gaze - he is rudely staring at the low neck of her gown - she lifts her shoulder straps concealing her breast, the center of his interest, and turns from his glowing surveillance embarrassed - Crane shrugs conceitedly and grins to himself - Cookie suddenly gives a gasp of fright as she gazes across the dance floor and sees -

33

EXT. ROOF - NIGHT

CLOSEUP OF Don laughing and kidding with his friends - Thelma is suggested at his side. around him and saunters leisurely toward the elevator landing, hiding her wrap under her arm - he does not see her - Crane enters scene from dance floor, as Cookie exits - he strolls after her, trying to appear blasé and uninterested, yet really burnt to the quick

34

EXT. ROOF - NIGHT

CLOSEUP of Cookie, still staring at Don - fear is written on her features - she turns away with a quick movement - it is apparent that she does not want to be seen by Don - her face is pale, she bites her lip nervously - in the background the music is seen to resume - the dancing begins with renewed vigor -

35

EXT. ROOF - NIGHT

WIDER ANGLE including Crane as Cookie gives him a hurried excuse and starts swiftly through the dancing couples across the floor toward the table where she left her wrap - Crane is stupefied at the idea of a common show girl siring him in so apparent a manner - he glares after her frowning, then follows, weaving his way through the dancers at a slightly staggering but determined pace.

36

EXT. ROOF - NIGHT

MED. SHOT of Charley and his blue-eyed partner and several other couples who have discovered the Spark Plug tail - as they dance the camera follows - Charley can't understand what the others are giggling at - then he, too, sees the tail, pulls it out of scene - his partner, as well as the other couples, are hysterical - Charley tries to laugh it off, but goes purple and hurriedly dances away -

37

EXT. ROOF - NIGHT

MED. LONG SHOT Cookie is getting her wrap in foreground at table - the Impresario of the show is sitting not far away at the edge of the dance floor - Cookie dodges around him and saunters leisurely toward the elevator landing, hiding her wrap under her arm - he does not see her - Crane enters scene from dance floor, as Cookie exits - he strolls after her, trying to appear blasé and uninterested, yet really burnt to the inside by the humiliation Cookie has caused by leaving him flat - he pauses at the table where Cookie recovered her wrap, watches her (off) - then pours himself a stiff drink and follows -

38

EXT. ROOF - NIGHT

CLOSE SHOT of Don and Thelma dancing - camera follows - Don guides his clever blonde partner into a shadow and kisses her flush on the lips - she feigns amazement and pretends to resist - then lowers her eyes charmingly and comes her slender body back into his embrace - as they dance out of the shadow and into the brightness, her smooth gliding figure seems to melt in his - Don whispers something in her ear, gestures downward, and squeezes her tight - this time she does not resist - her eyes close in false rapture and she nods her head agreeing with what he has whispered - they stop dancing and start across floor -

39

**EXT. ROOF NIGHT**

**EXT. ROOF AND FIRE ESCAPE - NIGHT**

**MED. SHOT** at the elevator landing - Cookie has her wrap about her shoulders and is frantically pressing the elevator buzzer, and darting sharp anxious glances back at the dance floor - Crane saunters calmly into scene behind her - he looks around to be certain he is not watched, then steps between Cookie and the sliding door, blocking the way. Crane enters the scene after her - he stops as he advances and calls to her in a demanding voice to stop.

**NOTE:** This fire escape sequence is played out as different from the party and should be actually shot on the roof of a building to give weight, etc.

40

**EXT. ROOF - NIGHT**

**MED. CLOSEUP** of Cookie and Crane at the elevator door - Crane scowls, grips Cookie by the wrist, and wants to know why she's airing him - Cookie replies:

**TITLE CARD - NIGHT** "IT ISN'T YOU I'M AIRING - THERE'S SOMEONE HERE I CAN'T AFFORD TO SEE!"

**MED. SHOT** at elevator - the door opens revealing **BACK TO SCENE** - this doesn't satisfy Crane - he laughs lightly at her excuse and tightens his grip on her wrist - Cookie tries to press the buzzer again - Crane roughly knocks her hand away - Cookie frees her wrist and slaps him full in the face - he steps back startled and glares at her in rage.

41

**EXT. ROOF - NIGHT**

**MED. LONG SHOT** of Don and Thelma leaving the crowded dance floor and advancing through the tables toward the elevator landing. **CRANE** - putting her finger to her lips for silence, she gestures toward the functors and pleads with him:

"DON'T LET ANYONE SEE ME - I'M NOT HERE!"

42

**EXT. ROOF NIGHT**

**CLOSE SHOT** of Cookie as she backs away from Crane and looks about anxiously for aid - she sees Don and Thelma advancing and takes it with renewed fear - she turns and darts away from the elevator into the shadows - Crane steps into scene scowling and boiling with anger - he glares after Cookie - then briskly follows - **CRANE** - she finds her back into his wrist and grabs her - **CRANE** - the fire escape - he climbs awkwardly over the ledge of the roof after, carrying.



43

**EXT. ROOF AND FIRE ESCAPE - NIGHT**

MED. FULL SHOT AT dimly illuminated rear end of roof (the portion not occupied by the Coconut Grove decorations or the gathering of the fun-makers) - Cookie enters across foreground from elevator landing and backs to the rim of the skyscraper near a fire escape balcony - Crane enters the scene after her - he staggers as he advances and calls to her in a demanding voice to stop.

NOTE: This fire escape sequence is played in a set up different from the party and should be actually shot on the roof of a building to give geight, etc.

44

**EXT. ROOF - NIGHT**

MED. SHOT at elevator - the door opens revealing the operator - he looks around, wondering who rang the buzzer - Don and Thelma enter scene and hurriedly step into the elevator - Don glances and shakes they are about to do something guilty - the operator closes the door and the elevator drops downward out of scene - Don looks toward the ledge of the roof - Cookie's vanity case falls out of her hands as she struggles.

45

**EXT. FIRE ESCAPE - NIGHT**

CLOSE SHOT of Cookie at fire escape steps - Crane lunges into scene wild-eyed and angrily reaches for her - Cookie steps backward out of the fire escape - putting her finger to her lips for silence, she gestures toward the funmakers and pleads with him:

TITLE "PLEASE DON'T CAUSE A SCENE - CAN'T YOU UNDERSTAND IT'S NOT YOU I'M AVOIDING!"

BACK TO SCENE - Crane sneers, feels his slapped cheek bitterly, and replies:

TITLE "SCENE OR NO SCENE - YOU SLAPPED ME AND I'M GONNA HUMILIATE YOU BEFORE THEM ALL!"

BACK TO SCENE Crane means it - he clutches at Cookie's arm - she sinks her teeth into his wrist and backs out on the fire escape - he stumbles drunkenly over the ledge of the roof after, cursing.

46

INT. SKYSCRAPER CORRIDOR - NIGHT

MED. FULL SHOT of a corridor on one of the floors of the skyscraper - door to elevator is in foreground they open and Don and Thelma alight from the elevator - Don winks at the operator and slips him a greenback - he closes the door and the elevator goes on down - Don whispers something to Thelma and indicates down the corridor - she blushes and squeezes his hand - they start quietly down the corridor.

47

KAT. FIRE ESCAPE - NIGHT

CLOSE SHOT of Crane and Cookie as he curses and struggles to get her back on the roof - Cookie is pale and frightened - she exclaims - "How dare you do this to me!" - Crane tries to accomplish his purpose - Cookie frees herself and says - "LET ME GO - I'D RATHER JUMP THAN BE TAKEN BY THE ONE I'M AVOIDING!" - Crane fails on her - she is screaming - "HELP!" - Crane is thrown back by the force of her scream - Crane has lost all sense of reasoning - he grabs Cookie - she screams - "HELP!" - Crane is in a brutal grip - she begs him to be quiet, not to attract the attention of the crowd - but nothing will stop him now - foot by foot he drags her back toward the ledge of the roof - camera FANS with them - Cookie's vanity case falls out of her hands as she struggles.

48

INT. SKYSCRAPER - CORRIDOR - NIGHT

SEMI-CLOSE SHOT of Don and Thelma in the corridor - standing impatiently at an office door - Don is frantically looking through his pockets for a key - the name plate on the door reads :

DONALD STEEL

ART STUDIO  
PRIVATE

Thelma is waiting anxiously - Don finds the key with a relieved smile and unlocks the door - Thelma breathes a sigh of relief - as they enter, Don indicates upward to the roof, and gestures for quiet - Thelma winks - they tiptoe into the office, like two naughty school children caught in a guilty prank.

49

INT. ART STUDIO DOORWAY - NIGHT

MED. CLOSUP of Thelma and Don entering from corridor to studio - the ajar door slips out of Don's grip and closes pinching Thelma's arm in the sill - Don tenderly kisses the bruise and croons his sympathy - Thelma smiles the hurt away, it is nothing - they exit on into studio -

50

EXT. FIRE ESCAPE - NIGHT

MED. SHOT of Crane and Cookie as he drags her past the fire escape steps that lead to the floor below and nearer to the ledge of the roof - Cookie pleads and begs, and the more she does, the more Crane struggles to accomplish his purpose - Cookie frees her one hand, snatches her vanity case which has fallen on the landing, and strikes Crane a smashing overhand blow which catches him square between the eyes - he falls backwards, blinded by the stinging crack of the blow - Crane loses his balance and all but topples over the fire escape railing - his head strikes the iron landing with a dull thud - he lays motionless, plainly unconscious -

51

EXT. FIRE ESCAPE - NIGHT

SEMI CLOSE SHOT of Cookie - she bends over Crane's still body - then looks back on the roof with fear in her expression, turns, throws her wrap about her torn dress and speedily exits out of scene down the fire escape steps which lead to the floor below - Crane shows no sign of life -

52

INT. ART STUDIO - BOTH ROOMS - NIGHT

MED. FULL SHOT of Don's art studio - there are two rooms - an arch with open draperies separates them - the lights are off in the back room - the place is furnished in lackadaisical Bohemian style - art studies in crayon and oils are cluttered helter skelter about the rooms - Don is showing Thelma about the place.

53

EXT. FIRE ESCAPE STEPS - NIGHT

PAN SHOT camera following Cookie as she hurries down the fire escape steps from the roof and climbs on to the balcony of the next to top floor landing - she looks up toward the roof anxiously, then crouches back on the landing and starts for the next flight of steps.

54

EXT. FIRE ESCAPE - NIGHT

CLOSEUP of Crane laying unconscious across the top fire escape balcony - he shows no visible signs of life -

55

INT. ART STUDIO - FRONT ROOM

SEMI CLOSE SHOT of Don and Thelma - she looks with admiration at a partly finished futuristic canvas on an easel and asks Don if he is painting it - Don grins and shakes his head, saying

TITLE

"MY FOLKS FORGIVE MY SHORTCOMINGS  
BECAUSE THEY BELIEVE I'M A GENIUS.  
IF THEY KNEW I BOUGHT THESE PAINTINGS--"

BACK TO SCENE Don holds his head in the palm of his hand and makes a dire grimace, hating to predict what would occur should his parents discover his falsity - Thelma laughs and Don comes out of it - he steps back and draws the draperies closed that separate the two rooms, then taking Thelma by her hand leads her toward a cozy batik covered divan.

56

EXT. FIRE ESCAPE LANDING - NIGHT

MED. SHOT of Cookie hurriedly descending into scene down the fire escape steps - she climbs onto a new landing, and starts for the next flight when a partly open window leading into the skyscraper catches her eye.

57

INT. ART STUDIO - FRONT ROOM

CLOSE SHOT of Don and Thelma snuggled close to each other - Don offers Thelma a cigarette - she accepts - he lights it for her and laughingly kisses the cork tip before putting it in her lips - his eyes devour her.



58

EXT. FIRE ESCAPE LANDING

SEMI CLOSE SHOT of Cookie as she peers in the partly open window of the skyscraper - the room is seen to be dark - Cookie quietly opens the window wide, looks up toward the roof frightened, and breathlessly climbs in the dark room - the window slides closed after her -

59

EXT. FIRE ESCAPE

MED. SHOT of Crane on the top fire escape landing - he is gradually coming around, rises to his knees, feels his dazed head, then stumbles weakly to his feet and looks dazedly about, wondering what hit him.

60

INT. ART STUDIO - DARK ROOM

MED. FULL SHOT of the semi-dark room from the art studio - a faint light is seen through the draperies which separate this room from the front - Cookie is cautiously feeling her way from the window which is now closed, toward the dimly lit draperies - she walks on her tiptoes, careful to avoid the odds and ends of elaborate furniture. She tries the window again - but it is to no avail, it seems to have automatically latched in closing.

61

INT. ART STUDIO - BACK ROOM

CLOSE SHOT of Cookie as she sneaks up to the draperies and starts to steal into the front room - she hears voices and stops dead in her tracks - trembling with fright, she peeks through a parting in the draperies - she smuffles a gasp of fear at seeing Don, and backs wide-eyed away from the arch.

62

EXT. FIRE ESCAPE

CLOSE SHOT OF CRANE - he remembers all now, and is looking anxiously for a trace of Cookie - a bit of her torn gown is hanging from the railing of the fire escape - Crane examines it, then looks over the iron balcony down into dark space - he utters a curse of amazement and peers downward, slowly registering his belief that Cookie has made good her threat to jump - he flings the bit of torn gown from him in a spasm of loathing, wipes the cold beads of sweat from his brow, and flees, pale and guilty, back on the roof and into the shadows.

63

INT. ART STUDIO - BACK ROOM

SMALL CLOSE SHOT of Cookie sneaking quietly away from the draped arch - she slips over the head of a stuffed animal rug and does a juggling act with a table and lamp - she luckily catches both, rights them and manages to muffle the noise - breathlessly, she continues toward the closed window.

64

EXT. ROOF - NIGHT

MED. SHOT of Crane, fear ridden by the thought that Cookie jumped from the roof - he is at the coat and hat rack near the elevator landing - darting frightened glances at the party which is seen in extreme background of scene, he selects his top hat, cane, coat etc. from the rack and exits toward elevator with quick, anxious steps.

65

INT. ART STUDIO - REAR ROOM

CLOSE SHOT of Cookie at the closed window - she is nervously struggling to open it - the window refuses to budge - Cookie darts a horrified glance back at the draped arch, and tries the window again - but it is to no avail, it seems to have automatically latched in closing.

66

INT. ART STUDIO - FRONT ROOM

MED. CLOSEUP of Don and Thelma in a romantic embrace, their arms about each other, their bodies snuggled close together - Don is anxiously waxing sentimental - Thelma is playing the role of comforter - she showers him with kisses - then looks off toward the draperies, registers that she is warm and that the room is stuffy - she declares

TITLE

"I'M BURNING UP, DONNIE - I HATE  
THERE A WINDOW YOU CAN OPEN?"

BACK TO SCENE Don says he'll open the back window - he rises and exits toward arch - Thelma gazes after him slyly registering that she wants him out of the room for a definite purpose.

INT. ART STUDIO - FRONT ROOM

68

INT. ART STUDIO - REAR ROOM

69

EXR. ROOF - PUBLIC - 1944-1945

70

INT. ART STUDIO - REAR ROOM

71

1ST. ART STUDIO - REAR ROOM

CLOSEUP of Cookie behind the easel - sensing and hearing the nearness of Don, she sinks down trembling behind the painting out of scene -

72

INT. ART STUDIO - REAR ROOM

CLOSE SHOT of Don as he calmly rearranges the painting on the easel and exits toward front room.

73

INT. ART STUDIO - FRONT ROOM

CLOSE SHOT of Thelma - she is powdering her nose and sprinkling herself with perfume - she glances toward the rear room, then smiles craftily to herself, draws the gown down partly off one shoulder and crosses her knees daringly, conspicuously revealing her shapely silk clad legs and rimestone pumps - she waits for Don's return, an alluring sensuous creature.

74

INT. ART STUDIO - REAR ROOM

CLOSEUP of Cookie crouched down on the floor under the easel in a rigid position, frightened stiff.

INSERT

Of Don's feet as they pass through the arch from the rear room to the front.

BACK TO SCENE Cookie breathes a sigh of relief and weakly relaxes her tense poise - then quietly raises up out of scene -

75

EXT. SKYSCRAPER AND ALLEY

CLOSE SHOT of a night watchman plugging in an old time clock device, which is adjusted to the arbitrary hour of the sky scraper - he wears an official badge and cap marked "NIGHT WATCHMAN" - he finishes plugging in and looks down alley with surprise.

75

INT. ART STUDIO - FRONT ROOM

SEMI CLOSE SHOT of Thelma waiting on the divan to impress Don with the appealing picture her hastily arranged poise suggests - Don enters and takes the change in with a sweeping gaze - he smells the perfume and laughingly accuses Thelma as he sits down and sidles close to her - she feigns embarrassment and lowers the long lashes over her eyes, blushing coyly.

76

EXT. FIRE ESCAPE LANDING

MED. FULL SHOT of Cookie as she silently hurries out of the window to the fire escape landing - she takes one quick anxious look back into the semi dark rear room of the studio, then swiftly exits down the flight of fire escape steps out of scene



77

EXT. STREET IN FRONT OF SKYSCRAPER - NIGHT

MED. FULL SHOT of Crane coming out of the skyscraper entrance - it is late, the street is almost deserted - a taxi speeds by - Crane walks to the curb and hails it, but to no avail, it has a fare and rapidly passes him up - Crane waits impatiently for the next, cursing the delay.

78

EXT. BOTTOM OF FIRE ESCAPE - NIGHT

MED. SHOT of Cookie as she starts down the last flight of fire escape steps which drop down automatically like a ship gang plank to the pavement of a dark alley.

79

EXT. STREET IN FRONT OF SKYSCRAPER

SEMI CLOSE SHOT of Crane with headlights of advancing taxi in background - Crane waves his cane for the cab to stop - it draws almost to a halt - Crane leans over the curb - Crane's anxiety momentarily lessens. Truck - the taxi chauffeur looks his blazon - Crane's face brightens from the cab's approach and he looks at the delay - the garbage men lazily take their time, waiting to each other.

80

EXT. SKYSCRAPER AND ALLEY

CLOSE SHOT of a night watchman plugging in on his time clock device, which is adjusted to the alleyway door of the skyscraper - he wears an official badge and cap lettered "OFFICIAL WATCHMAN" - he finishes plugging in and turns to go, stops suddenly and looks down alley with surprise - he sees.

81

EXT. ALLEY - NIGHT

CLOSE SHOT of Cookie as she completes her decent from fire escape gangplank and hurries swiftly down the alley toward the street intersection.

EXT. STREET AND TAXI - NIGHT

MED. SHOT of Crane as he gets in a taxi and orders the driver to step on it - before closing the cab door he takes one last nervous glance up toward the roof of the skyscraper - then sits back and slams the cab door closed.

EXT. ALLEY - NIGHT

MED. LONG SHOT of Cookie hurrying down the alley into foreground - the watchman steps out of the skyscraper's alley doorway and blocks her passage with an authoritative gesture.

EXT. STREET AND TAXI

LONG SHOT of the street in front of the skyscraper including alley intersection - the taxi is pulling away from the curb - a garbage truck crosses from the opposite side of the street and blocks the taxi - the taxi hesitates, jammed to the curb - the negro garbage men haul the cans from the sidewalk and dump them into the truck - the taxi chauffeur honks his klaxon - Crane's face protrudes from the cab top and scowls at the delay - the garbage men lazily take their time, grinning to each other.

EXT. ALLEY - NIGHT

CLOSE SHOT of Cookie and the watchman - indicating the fire escape he demands to know the why and wherefore of her peculiar decent - Cookie is befuddled by this new obstacle - she stammers, trying to think up a quick excuse and finally manages to declare:

TIT E

"I - I - DIDN'T WANT MY FRIENDS ON THE ROOF PARTY TO KNOW I WAS LEAVING SO EARLY!"

BACK TO SCENE Cookie smiles casually and starts to go on - the watchman stops her with a suspicious eye - Cookie's hair is mussed up from her fight with Crane - her dress torn, she looks quietly - the watchman takes her by the arm and makes it emphatic

TIT E

"HOLD ON, SISTER - YOU'VE GOT TO BE IDENTIFIED BY THE HOST OF THAT PARTY BEFORE YOU GET BY ME!"

BACK TO SCENE This gives Cookie a jolt - she tries to explain - the watchman leads her not too gently out of scene, refusing to listen.

EXT. STREET AND ALLEY

MED. FULL SHOT of the street intersection - the garbage men are climbing aboard - the taxi is backing out of its way as it whirle around toward the next contingent of cans the watchman and Cookie enter scene around corner of alley.

87 INT. TAXI

CLOSEUP of Crane - he has settled back in his taxi seat puffing a cigarette and in a sulky brooding mood - peeved at the delay.

88 EXT. GARBAGE TRUCK

SEMI CLOSE SHOT of the garbage men inside the open truck as the car turns out of the way of the blocked taxi - a garbage man has just emptied the last can - he throws it back to its place on the alley sidewalk.

89 EXT. STREET

FULL SHOT the watchman and Cookie are advancing toward the skyscraper entrance - the taxi is swerving toward past the truck - the dislodged can hits the sidewalk with a bang and rolls full into the watchman, tripping him - Cookie acts on impulse - she dashes into the street toward the taxi - the watchman is sprawled on the sidewalk.

90 EXT. TAXI IN ACTION

MED. SHOT camera moving parallel with taxi - the chauffeur has thrown the gears into second and the cab is slowly gaining speed - Cookie runs frantically into scene from the curb and taking a chance jumps on the running board of the cab - the chauffeur is dumbfounded - he gasps at Cookie as she clutches on to the side of the cab and urges him on, hardly able to believe his eyes.

91

EXT. STREET

LONG SHOT the watchman is clamoring to his feet in foreground - the taxi is traveling down the street at an increased speed - he starts, wildly yelling with all his might, after it - the garbage men look on with dumb-founded gazes, not knowing what is occurring.

92

EXT. TAXI IN ACTION

MED. SHOT of Cookie and chauffeur - camera moving parallel with cab - Crane's scowling features bob out of the tonneau door - he recognizes Cookie with an amazed exclamation - Cookie turns and almost flops as she sees who the passenger is - they exchange stares, both startled speechless - the chauffeur looks back helplessly, not knowing whether to speed up or stop.

93

EXT. STREET

LONG SHOT watchman in foreground - taxi speeding down street - Crane's tonneau door is open - he breathes a deep resounding sigh of utter relief and sinks back in the seat, looking from his reflection in the rear view mirror - the watchman realizes a chase is hopeless - he stops and angrily shakes his fist after the cab.

94

EXT. TAXI IN ACTION

CLOSE SHOT of Cookie on running board and Crane leaning from cab window - Cookie quickly gathers her wits and exclaims, trying to run a huge, flippish bluff

TITLE

"YOU CAN'T ATTACK LADIES AND GET AWAY WITH IT - I'VE CAUGHT YOU AND YOU'RE GONNA PAY!"

BACK TO SCENE This gives Crane a scare - he scans the passing street, almost expecting an officer to bob up at any instant - Cookie fearlessly presses her lead, and pretends to look eagerly for a policeman - Crane yells for the chauffeur to stop.



95

EXT. TAXI IN ACTION

CLOSEUP of the chauffeur as he receives Crane's frantic instructions - he jams on the brakes, dazed by the rapid turn of events.

96

EXT. TAXI AND TAXI

MED. LONG SHOT of the cab as it comes to a sudden halt in foreground in the center of a deserted street - Crane bursts out of the tonneau and beats it hurriedly for the sidewalk - Cookie jumps off the running board and bawls him out - the chauffeur looks on in awkward silence - Cookie gives him an order and, satisfied that her bluff to get rid of Crane has worked, she quickly enters the tonneau flaunting her assumed vivacious importance.

CRANE OF Cherley dancing with his innocent partner - her head lays against his chest - he is dancing over her head lay dreaming - she looks up at him excitedly then slams her teeth on the pearl shirt studs and starts biting them off - Cherley dances on, humming to himself in ignorant bliss.

97

INT. TAXI

CLOSEUP of Cookie in the tonneau - she breathes a deep resounding sigh of utter relief and sinks back in the seat, too weak from her thrilling night of events to even think - the cab starts down the street, throwing street light reflections across her features as it moves.

98

INT. ART STUDIO DOORWAY

SEMI CLOSE SHOT of Don and Thelma passing out of the studio to the corridor - all signs of romance have left them - they wear sour expressions - again the door, operating on automatic closing hinges, slips shut on Thelma's arm - she mutters a bitter curse and kicks the door - Don looks at her frowning - she bawls him out for not holding the door open - he replies

TITLE

"LOOK WHERE YOU'RE GOING C UMSY -

I'VE GOT MYSELF TO TAKE CARE OF."

BACK TO SCENE so declaring, Don starts down the corridor out of scene, whistling to himself - Thelma, scowling and brooding, trails after him.

NOTE This above gag and title is to be altered at Director's discretion - personally I think it builds the Don character and shows the contrast in him before and after he meets Irene - shows how Irene affected and changed him.

99

EXT. ROOF

MED. CLOSEUP of Charley and his innocent faced partner - the music has again ceased - Charley is wildly applauding for it to resume - the dame is smiling coquettishly - as he turns to yell at the orchestra to continue, she quickly wets her forefinger and curiously feels the large pearl center studs on his dress shirt - she nods to herself, registering that she has tested the pearls and found them genuine - as he turns back the music begins and they dance off - she plays up to him with multiplied innocence, her head on his chest, her eyes on the pearls.

100

EXT. ROOF

CLOSE SHOT of Charley dancing with his innocent partner - her head lays against his chest - he is gazing over her head day dreaming - she looks up at his cautiously then clamps her teeth on the pearl shirt studs and starts biting them off - Charley dances on, humming to himself in ignorant bliss.

101

EXT. ROOF

ANGLE SHOT of Charley and his sweet mamma on the edge of the dance floor - the music stops - Charley's back is partly to the camera - he kisses her hand, bidding her good night she smiles sweetly up into his jovial face and daintly exits - Charley gazes after her, then turns around facing camera with a happy, blissful countenance - the party is seen to be breaking up in background - the clubmen are bidding the show girls adieu.

102

EXT. ROOF

CLOSEUP of Charley still elated by the charming naivete of his innocent companion - his stiff shirt front suddenly splits open - he examines it with distrustful eyes -

103

EXT. ROOF

CLOSEUP of Charley's stiff shirt front - the pearl studs are gone - a pair of red lips are rouged on the bosom in place of the pearls - the shirt is wide open.

104

EXT. ROOF

CLOSE SHOT of Charley - he all but swoons as the thought dawns in his stupid mind - his face falls - he blinks his eyes sourly and turns up his tuxedo collar so that the lapels will conceal the after effects of his ignorant bliss, and his his rummy stupidity.

FADE OUT.

105

EXT. STAGE DOOR

SUBTITLE: REHEARSAL HOUR AT THE MOONLIGHT REVUE. A NAUGHTY BUT NICE MUSICAL COMEDY, ~~WRITTEN BY CHARLES BRANNON~~ ~~FOR LAST NIGHT'S PARTY.~~

FADE IN

Stage Door

105

INT. CHORUS DRESSING ROOM - DAY

CLOSEUP of a pair of shapely silk clad legs, visible from tiny feet to dimpled knees - a run has started in one of the sheer stockings at the ankle - it slowly works up the leg - a slender feminine hand enters insert and wets the run in an effort to stop it - the run works up farther again the fingers of the hand try to stop it - but to no avail - with a burst of speed the run shoots up the entire curvature of the leg.

Cookie's introduction of Irene - a pathetic little figure in an old fashioned dress, on the look anxiously at the dockman (off)

106

INT. CHORUS DRESSING ROOM

CLOSE SHOT of Cookie in an abbreviated chorus costume of sparkling beads - it is Cookie who is having the difficulty with the hosiery run - she is wetting her finger for another attempt to cease the activity of the run - she sees that it is hopeless - pouts peevishly and stomps her feet, and says half to herself and half to the show girls suggested in scene beside her.

TITLE

"MY TOUGH LUCK STARTED LAST NIGHT  
AND HASN'T ENDED YET!"

BACK TO SCENE Cookie pouts flippantly - a typical hard luck kid.

110  
107

INT. CHORUS DRESSING ROOM

WIDER ANGLE of Cookie and the other show girls seated along the makeup table, dressing for a rehearsal - they hear Cookie berating over her hard luck, and turn from their mirrors, laughing and kidding her - Thelma is discovered next to Cookie - she stops daubing her lashes with mascara long enough to declare:

TITLE

"GET YOURSELF ONE OF THOSE BIG HEARTED BUTTER AND EGG MEN FROM THE WEST, DEARIE - AND YOU WON'T HAVE TO FIGHT!"

BACK TO SCENE the girls giggle profusely at this - Cookie nods cynically, agreeing with Thelma's psychology and starts looking for a needle and thread on the makeup table the girls resume their application of make-up.

108

EXT. ALLEY STAGE DOOR

END. SHOT of the show girls leaving the dressing room - Thelma is among them - Cookie is sewing her ripped dress and making a slow awkward job of it - the doorman is lazily leaning back in a chair, smoking a pipe - a sign over the door reads:

LIGHT REVUE

Stage Door

Irene, carrying her suitcase enters scene from alley, reads the sign hopefully - her eyes open wide at the barriers of the backstage - she feels lost, her confidence somewhat lessened. Very plain streetish and very old fashioned.

109

EXT. ALLEY STAGE DOOR

CLOSEUP Introduction of Irene - a pathetic little figure in an old fashioned dress, as she looks anxiously at the doorman (off)

SUBTITLE

FOLKE BACK HOME SAID BROADWAY WOULD GO CRAZY OVER HER DANCING - IRENE ASTAIRE HAD BE INVITED THEM.

BACK TO SCENE Irene exits toward doorman.



110

EXT. ALLEY STAGE DOOR

CLOSE SHOT of Irene and doorman - he inspects her curiously noting the suitcase and forlorn dress - Irene smiles pleasantly and asks him the superior wink and remarks

TIT

"THE PAINTER SAID THERE WAS A PLACE  
OPEN HERE FOR SUBSTITUTE CHORUS  
GIRLS."

BACK TO SCENE Thelma indicates for the girls to wait and BACK TO SCENE The doorman nods, smiling to himself and telling Irene to see the stage director, he pulls open the stage door and indicates the direction - Irene enters, thrilled at the thought of success, frightened at the idea of it being so near.

111

INT. CHORUS DRESSING ROOM

THAT CLOSE SHOT of Irene - her face lights up as she sees Thelma entering - Thelma enters room, smiling her greeting - she immediately says with assumed gravity MED. FULL SHOT of the show girls leaving the dressing room in a group - Thelma is among them - Cookie is sewing her ripped hose and making a slow awkward job of it - the girls exit through door out of scene.

BACK TO SCENE Irene willingly admits that she seeks a job in the chorus - Thelma looks her over with a professional eye, turns her around, examining her body, then her face, all in a twinkling, pretending to be greatly impressed by Irene's simple beauty and antique dress - Irene falls for the line and obediently responds to each of Thelma's examinations.

112

INT. BACKSTAGE

CLOSE SHOT of Irene hesitating among the flats of scenery and looking for a sight of the Stage Director - her curious little eyes open wide at the wonders of the backstage - she feels lost, her confidence somewhat lessened. Very Main streetish and very old fashioned.

113

INT. BACKSTAGE

MED. SHOT of the show girls watching Thelma secretly humiliate Irene (off) - they assume various examinations, though hardly able to resist laughing aloud - several of them turn away to conceal giggles.

113

INT. BACKSTAGE

MED. SHOT of the show girls, led by Thelma, as they saunter across the backstage from the dressing room, giggling and laughing - Thelma sees Irene (off) and looking her over with amused eyes, noting antique dress and suitcase, calls the other girls' attention to the odd sight.

114

INT. BACKSTAGE

117

INT. BACKSTAGE

SEMI CLOSE SHOT of Thelma with the nearest of the show girls crowded around her - Thelma turns her gaze from Irene, gives her companions the superior wink and remarks

TITLE

job - at last, she thinks deeply and nods, dignifying  
 "HERE'S WHERE WE GET A LAUGH -  
 WATCH ME!"

BACK TO SCENE Thelma indicates for the girls to wait and play straight for her - she exits toward Irene (off) the girls muffle their giggles, anxious for the fun. Thelma shakes Thelma's head, shaking her - Thelma plays the role of condescending manageress to perfection - she puts her arm around Irene with a friendly gesture and leads her out of scene - Irene is happy enough to sign. Thelma greatly helps her to carry the trousers.

115

INT. BACKSTAGE

SEMI CLOSE SHOT of Irene - her face lights up as she sees Thelma (off) advancing - Thelma enters scene, smiling her greeting - she immediately says with assumed gravity

116

INT. CHORUS DRESSING ROOM

TIT E

"I SUPPOSE YOU CAME FOR A TRYOUT -  
 CLOSE SHOT of Irene I'M IN CHARGE OF THE CHORUS." stitch in the hoarse run - she finishes and withdraws the needle  
 BACK TO SCENE Irene willingly admits that she seeks a job in the chorus - Thelma looks her over with a professional eye, turns her around, examines her hair, feet, her ears, all in mockery, pretending to be greatly impressed by Irene's simple beauty and antique dress - Irene falls for the line and obediently responds to each of Thelma's peculiar examinations.

119

INT. CHORUS DRESSING ROOM

116

INT. BACKSTAGE

SHOT of the crowd up and in the silk hose - it has split from ankle to calf.

MED. SHOT of the show girls watching Thelma secretly humiliate Irene (off) - they assume serious expressions, though hardly able to resist laughing aloud - several of them turn away to conceal snickers.

120

INT. CHORUS DRESSING ROOM

MED. SHOT of Irene in the blue off for chair - she looks back sadly against the dressing table with a singular expression, sadly crying the rip, and mourning her lack.

117

INT. BACKSTAGE

CLOSE SHOT of Thelma and Irene. Thelma is pretending to make a final judgment of Irene's qualifications for the job - at last, she thinks deeply and nods, signifying that Irene is satisfactory - she says

TITLE

YOU'LL DO! COME - I'LL GET YOU A  
COSTUME FOR THE REHEARSAL.

BACK TO SCENE Irene is thrilled to death - she eagerly shakes Thelma's hand, thanking her - Thelma plays the role of condescending manageress to perfection - she puts her arm around Irene with a friendly gesture and leads her out of scene - Irene is happy enough to cry. Thelma gently helps her to carry the suitcase.

118

INT. CHORUS DRESSING ROOM

MED. CLOSE SHOT of the snickering show girls cautiously peering through the partly ajar door to wardrobe room - they are highly amused at the scene between Thelma and Irene (off) and exchange snirks and quiet winks.

CLOSE SHOT of Cookie - she is putting the final stitch in the hosiery run - she finishes and withdraws the needle and thread with a sigh of relief - the needle pricks her thumb, she drops it and suck her thumb - then bends over to retrieve the fallen needle - she suddenly stops, hair bent over and looks suspiciously at the repaired run.

CLOSE SHOT of Irene and Thelma - Irene has the grotesque costume draped about her - Thelma is raving about how wonderful she looks and how perfectly it fits, which is far from the truth - Thelma signals for the show girls (off) to be quiet, when Irene is not looking - then she declares

119

INT. CHORUS DRESSING ROOM

CLOSE of the sewed up run in the silk hose - it has split wide open from ankle to calf.

Back to SCENE Irene is pained by Thelma's false flattery - she is breathlessly excited, hardly able to control her stammer - Thelma fully believes her the costume good, and helps Irene collect her things as her own little friend.

120

INT. CHORUS DRESSING ROOM

MED. CLOSEUP this is the blow off for Cookie - she leans back gaily against the dressing table with a disgusted expression, sourly eyeing the rip, and mourning her luck.

MED. SHOT of several flatteringly dressed girls - they enter scene from alley stage door - they are obviously in quest of chorus positions - one carries a folded newspaper obviously bearing an adv. for substitutes - they group together near the door, waiting anxiously for the song girls, as Irene did.

121

INT. WARDROBE ROOM

MED. SHOT of a small wardrobe room - the walls hung with musical comedy costumes of all periods, odds and ends of garments from previous productions, a cluttered assortment - Thelma has selected a violent red Theda Bara outfit for Irene, who is tickled almost speechless at her good fortune - Thelma drapes the gown about Irene - it is a gaudy vampish affair with an extremely low back, split skirt, and deep neck, much too large and ridiculous for Irene.

122

INT. BACKSTAGE

SEMI CLOSE SHOT of the snickering show girls cautiously peeking through the partly ajar door to wardrobe room - they are highly amused at the scene between Thelma and Irene (off) and exchange smirks and quiet winks.

123

INT. WARDROBE ROOM

CLOSE SHOT of Irene and Thelma - Irene has the grotesque costume draped about her - Thelma is raving about how wonderful she looks and how perfectly it fits, which is far from the truth - Thelma signals for the show girls (off) to be quiet, when Irene is not looking - then she declares

TITLE

"WHEN OUR MANAGER SEES YOU IN THIS CHARMING GOWN, HE'LL PROBABLY PUT YOU IN A LEADING ROLE."

Back TO SCENE Irene is swayed by Thelma's false flattery she is breathlessly excited, hardly able to control her elation - Thelma tells her to don the costume now, and helps Irene unfasten the snaps on her own little forlorn dress.

124

INT. BACKSTAGE

MED. FULL SHOT of several flashily dressed girls as they enter scene from alleystage door - they are obviously in quest of chorus positions - one carries a folded newspaper evidently bearing an adv. for substitutes - they group together near the door, waiting awkwardly for the managers, as Irene did.



125

INT. BACKSTAGE

CLOSE SHOT of the Impresario whom we introduced at the reel party in foregoing sequences - he is crossing toward backstage from footlights, a temperamental frown of authority crossing his perpetually fretting brow.

126

INT. CHORUS DRESSING ROOM

PAN SHOT of Cookie hunting for a new pair of hose - she is barefooted, and goes down the dressing table from one drawer to the next, searching disgustedly through each and finding every color of hose except the kind to match her costume - camera pans following her.

127

INT. BACKSTAGE

MED. FULL SHOT of the Impresario as he advances to the waiting group of applicants for the substitute chorus job - the show girls are scattered in background, keeping their eyes on the Impresario and darting amused glances toward the wardrobe room - the stage door opens admitting several new applicants who join those already arrived. The backstage seems to liven up with the arrival of the Impresario - the electricians and stage hands are conspicuously busy - the applicants are lined up for the Impresario's frowning inspection.

128

INT. WARDROBE ROOM

CLOSE SHOT of Thelma helping Irene dress - she is fastening the grotesque costume up Irene's back, pinning it together in slipshod fashion - Irene's back is to the camera - Thelma completes the job and laughing to herself steps back out of scene - Irene turns around facing camera fully garbed in the crimson gown - she is a pitifully ridiculous sight - her own simple sweetness clashes with the low, vampish neck, split skirt and vicious color - the gown makes her seem a lot out of proportion - it drapes in bulky folds about her slender waist and drags over her feet - Thelma starts rummaging about the assortment of costumes for additional props of mockery.

129 INT. CHURCH DRESSING ROOM

CLOSE SHOT of Cookie searching through the last dressing table drawer - at last she finds a pair of hose like those she ripped - she sits down on the table bench and starts to slip them on her bare legs. Old fashioned music playing in the background.

130 INT. WARDROBE ROOM

SEMI C OSE SHOT of Irene and Thelma - the latter has uncovered a prop paper mache rose, a faded peacock fan and a Spanish hair comb from the costume racks - she turns to the obediently willing Irene, sticks the elaborate comb in the top of her hair, hands her the clumsy frayed fan, and shows her, with friendly smiles and words of flattery, how to hold the prop rose in her mouth, vamplike.

131

INT. WARDROBE ROOM

SEMI SHOT of Thelma leading Irene from the wardrobe room - she apologizes to Thelma for her awkwardness, and lifting up the dragging skirt, CLOSEUP Thelma - she says:

TIT E

"IF YOU WANT A CONTRACT, SHOW OUR  
MANAGER HOW YOU CAN ACT - VAMP HIM!"

BACK TO SCENE Thelma places the rose between her lips and strikes a silly amateurish poise, rolling her eyes and pursing her lips vampishly.

132

INT. WARDROBE ROOM

CLOSE SHOT of Irene and Thelma - Irene takes the rose, puts it between her teeth and copies Thelma's mocking poise - Thelma applauds her "You do it even better than I!" Irene blushes, innocently pleased by the flattery.

133

INT. BACKSTAGE

WIDE SHOT of the Impresario inspecting the line up of applicants - camera follows him down single file as he goes from one girl to the next - first he scrutinizes their features and poise, then their limbs by having them raise their skirts to their knees - the first two he holds for further examination - the third he dismisses she is bowlegged - the fourth he holds over -

SCENE CONTINUED

133 continued

the fifth, he dismisses because of her slowness and so on down the line of applicants from one to the next - camera moving with him. It is business with him - he takes in their defects and features with a cold impartial gaze, making curt inquiries about their experience.

134

INT. BACKSTAGE

CLOSE SHOT of Cookie coming through the dressing room door to backstage, clad in her new hosiery - she looks out of scene, and gaps with curious befuddled eyes as she sees Irene - he gives a startled exclamation, and sits as though he can't believe his eyes.

135

INT. BACKSTAGE

MED. SHOT of Thelma leading Irene from the wardrobe room the hefty gown trips Irene - she apologizes to Thelma for her awkwardness, and lifting up the dragging skirt, continues across the stage. Her eyes are closed with drowsy lust, her lips pursed as though for a lover's caress.

136

INT. BACKSTAGE

CLOSE SHOT of the Impresario, busy questioning one of the applicants - he has not yet seen Irene, and is so immersed in his examination to be attracted by the giggling commotion her appearance has created among the regular show girls, who are snickering at Irene (off) in background. He is too dumbfounded to move or speak - he takes a Irene's hand, and they are voiceless - mistaking his silence for a sign, Irene strikes a new pose - she is a girl to be reckoned with, her eyes are fixed on the Impresario, and she is looking at him with a deadly, almost hypnotic gaze.

137

INT. BACKSTAGE

MED. SHOT of the last two girls in the line-up of applicants waiting the coming of the inspector - Thelma leads Irene into scene and quickly places her next to the last girl, and indicating the Impresario (off) Thelma says

TIT E

"REMEMBER - ACT FOR HIM, MAKE HIM LOVE YOU!"

BACK TO SCENE Irene declares that she will - Thelma hurriedly exits, leaving Irene, the rose in her mouth, waiting for the coming of the Impresario, confident, yet a trifle scared - the two applicants look her over curiously

138

INT. BACKSTAGE

MED. FULLSHOT of the regular show girls waiting in hysterical anticipation of the fun - Thelma enters scene, and gives vent to her pent-up laughter - she hides her head behind one of the girls, so as not to arouse Irene's doubts - Cookie enters scene, looking in the direction of Irene (off) and wondering, puzzled.

139

INT. BACKSTAGE

CLOSE SHOT of the Impresario examining the girl next to Irene - he has not yet turned his interest on Irene - he dismisses the applicant, too fat, and turns for the next (Irene) - he gives a startled exclamation, stammer, and acts as though he can't believe his eyes.

140

INT. BACKSTAGE

BACK TO Irene The Impresario is serious - he glances at Irene, amazed at what he has interpreted to be an act - her part to make him seem ridiculous - Irene looks at the door - she stands awkwardly facing him - CLOSEUP of Irene, the rose creeping between her lips - she strikes a languorous vampish pose, one arm lifted, amaturishly above her head, her eyes half closed with drowsy lust, her lips pursed as though for a lover's caress. The Impresario dislodges her from his contemplative pose and turns to continue his selection.

141

INT. BACKSTAGE

WIDER ANGLE of Irene and the stupefied Impresario - Irene flaunts up close to him, stomps her feet, throws back her head carelessly, and shrugs her shoulders in the fashion of a dashing spanish senorita - the Impresario is too dumbfounded to move or speak - he stares at Irene trance-like, gulping and voiceless - mistaking his silence for approval, Irene strikes a new pose - she slips quickly to her knees lifts her eyes reverently skyward, and stretches out her arms pleadingly as though she is begging the Gods to forgive her sins.



142

INT. BACKSTAGE

END CLOSE SHOT of the group of regular show girls, with Thelma and Cookie - all are opening openly rearing with unsubdued laughter and making fun of Irene (off) save Cookie - she is frowning and eyeing Thelma with a disapproving humor - Thelma roars the loudest.

143

INT. BACKSTAGE

CLOSE SHOT of Irene and the exasperated Impresario - at last he finds his voice - blinking his orbs furiously he squints his brow into a mass of annoyed wrinkles and bellows

TIT. E

"WHAT'S YOUR IDEA TRYING TO INSULT ME? TAKE OFF THAT COSTUME AND GO!"  
 BACK TO SCENE The Impresario is serious - he glares at Irene, enraged at what he has interpreted to be an attempt on her part to make him seem ridiculous - Irene comes out of the daze - she stands awkwardly facing him - not knowing what to do or say - frightened she looks for aid toward Thelma (off) - her face falls as she sees the laughing group - she drops the rose and fan and slowly exits toward the wardrobe room with bent head and breaking heart - the Impresario dismisses her from his tempermental mind and turns to continue his selection.

144

INT. WARDROBE ROOM

CLOSE SHOT of Irene and Cookie - Irene is looking bitterly on Cookie's shoulder - Cookies wipes the tears from her eyes - Irene is weak and emotionally exhausted from CLOSE SHOT of Cookie and Thelma, both looking at Irene (off) - Thelma is hysterical over the success of her prank Cookie glares at her angrily and declares:

TIT. E

"YOU OUGHT TO BE ASHAMED - THE POOR KID IS HEARTBROKEN!"

BACK TO SCENE Thelma sneers at the rebuff - Cookie offers her a chilly frown and exits toward Irene (off)

145

INT. BACKSTAGE

MED. SHOT of Irene returning to the wardrobe room - tears dimming her eyes in the huge ridiculous gown dragging about her feet in mockery - Cookie enters scene, goes up to her and puts her arm around her in a friendly manner - Irene pulls away, her pride shattered - Cookie tries to comfort her and succeeds in winning her confidence with her mothering sympathy and sincerity - with her arm around Irene's shoulders, Cookie darts a mean look toward the group of show girls (off) and leads Irene out of scene through the wardrobe door.

146

ORCHESTRA PIT

MED. FULL SHOT shooting across the stage with orchestra pit in foreground and the Impresario trying out the applicants with the regular show girls in background across the footlights - several musicians are taking their instruments out of cases - several more enters orchestra pit from the trap door under the stage - they are not costumed, but wear ordinary street clothes for the rehearsal - the Impresario is working hard with the applicants, trying to decide which to hire - he is matching them with the regular show girls.

147

INT. WARDROBE ROOM

CLOSE SHOT of Irene and Cookie - Irene is sobbing bitterly on Cookie's shoulder - Cookie wipes the tears from her eyes, petting her and comforting her with a mothering sympathy - Irene is weak and emotionally exhausted from the humiliating scene - her spirits and confidence are crushed - Cookie starts unfastening the ridiculous gown from Irene's trembling figure.

148

INT. WARDROBE ROOM

CLOSEUP of Cookie comforting Irene (off) - Cookie looks down at Irene's legs with a casual glance - and suddenly gives a startled jolt as she sees -

149

INT. WARDROBE ROOM

PAN SHOT of Irene - camera is focused on her facial features - pan downward slowly to her legs as she climbs out of the crimson gown, revealing perfectly beautiful limbs protruding from her Teddy Bears, a regular show girl lower extremity.

150

INT. WARDROBE ROOM

WIDER ANGLE of Cookie and Irene - Cookie all but swoons as she eats up the beautiful legs - she gasps for breath and exclaims

TITLE "ARE THOSE REAL, DEARIE -  
OH DO MY EYES DECEIVE ME?"

BACK TO SCENE Cookie points down at Irene's limbs - Irene looks at them and shrugs as if she sees nothing extraordinary about her legs - she turns around revealing the perfectly curved calves - again Cookie raves.

INT. VIEW of the musicians as they start to play for the rehearsal - some in vest and shirt sleeves, others not bothering to remove their hats - a sort of informal but professional group.

151

INT. WARDROBE ROOM

CLOSE SHOT of Irene and Cookie - Irene is waiting curiously wondering what is to be done with her now - Cookie hurriedly sorts through the racks of costumes, finds a pair of black bloomers, shows them to Irene and exclaims

TITLE "GET INTO THESE BUNNY, WITH THOSE  
COBBLE PAVEMENT CURVES YOU'RE THE  
BOMB AS BIKED!"

BACK TO SCENE Cookie hands the bloomers to Irene - Irene refuses, she's had her fill of chorus tryouts - Cookie coaxes and pleads, and finally Irene takes the proffered bloomers with a half hearted expression, signifying her willingness to accept Cookie's scheme, regardless of the consequences.

SUBTITLE

BROADWAY NICKNAMED THEM "THE THREE MUSKETEERS"  
THEY AROSE IN TIME FOR THE CHORUS REHEARSAL,  
AND RETIRED IN TIME FOR BREAKFAST.

152

INT. THEATER MANAGER'S OFFICE

MED. SHOT of Crane, Dan, Charley and one of the theater executives - they are smartly garbed in swaggar afternoon attire, seated around the manager's desk, laughing and joking with each other.

153

INT. THEATER MANAGER'S OFFICE

CLOSE SHOT of Crane and the executive - Crane frowns and slyly examines the teeth marks on his wrist, then says something to the executive - the executive nods obediently and takes the receiver off the desk phone, jiggling the hook.

154

INT. ORCHESTRA PIT

MED. SHOT of the musicians as they start to play for the rehearsal - some in vest and shirt sleeves, others not bothering to remove their hats - a sort of earnest but lackadaisical group.

155

INT. BACKSTAGE

SEMI CLOSE SHOT of the Impresario drilling the applicants with the regulars - he stops the music and coldly discards one of the hold over applicants from the lineup - she can't keep in step with the regular show girls - the Impresario turns to signal the orchestra - hears phone ring and turns toward wings - the chorus rests.

156

INT. THEATER MANAGER'S OFFICE

MED. CLOSEUP of the theater executive and Crane at the office phone - the executive hands the phone to Crane and turns out of scene, facing Dan and Charley.



157

INT. BACKSTAGE

CLOSE SHOT of the Impresario he answers the ring of the phone attached to a stand in the scenery wings - he says "Hello" into the mouthpiece.   
 THING THE FIRST WAS SAID, BUT SAYING NOTHING MORE.   
 CHORDS - CHORDS CONTINUE

158

INT. THEATER MANAGER'S OFFICE

CLOSEUP of Crane - he speaks authoritatively into the phone "This is Crane."

TITLE

"GET RID OF THAT COOKIE DALE DAME - SHE'S BAD NEWS!"

BACK TO SCENE Crane frowns sulkily.

159

INT. BACKSTAGE

CLOSEUP of the Impresario - he smilingly agrees and hangs up the receiver. turns away from the phone, with a careless shrug "Orders are orders."   
 OVER WITH BAKER EYES - Irene stands trembling nervously.

160

INT. BACKSTAGE

CLOSE SHOT of Cookie and Irene as Cookie coaxes and almost drags Irene into scene from the wardrobe door - Irene is garbed in the black bloomers, her dainty figure conspicuously beautiful - she blushes, still a trifle suspicious of Cookie's motive - Cookie gestures toward the chorus lineup (off) and forces the reluctant Irene to exit out of scene with her.

1610

INT. BACKSTAGE

MED. FULL SHOT of the end of the semi circle of show girls and applicants, waiting for the Impresario to continue the rehearsal - Cookie leads Irene into scene and coaxes her to take a position on the end of the line - Irene bravely condescends, though unwillingly - Cookie stands beside her coaching her and bolstering her frightened spirits - the other girls (including Thelma) look Irene over registering their surprise even they cannot resist admitting Irene's daintiness - Thelma turns away, frowning the manager enters scene from wings.

162

INT. THEATER MANAGER'S OFFICE

SEMI-CLOSE SHOT OF CRANE. Don and Charley making themselves at home in the office - they are laughing at something Charley has said, but paying much attention to the chorus - Charley continues

TITLE

"LUCKY I OWN STOCK IN THIS OPERA  
OTHERWISE YOU BIRDS WOULD HAVE A  
TOUGH TIME PICKING SWEET MAMAS!"

BACK TO SCENE this gets a big laugh from Crane and Don - they give Charley the razz "It's lucky for yourself you mean!" The executive is pouring a round of drinks in the background.

163

INT. BACKSTAGE

MED. SHOT OF COOKIE and Irene and the nearest of the show girls - the Impresario is advancing down the lineup toward Cookie - Irene is scared stiff - she nervously edges herself halfway behind Cookie - the Impresario faces Cookie and starts to accomplish his mission when he sees Irene for the initial time in her new outfit - he turns from Cookie, with a start of pleased surprise and looks Irene over with eager eyes - Irene stands trembling nervously.

164

INT. BACKSTAGE

TITLE CLOSE SHOT of Irene and the Impresario, who is fairly swallowing Irene's beauty of figure and modest daintiness of feature ~~shuffles~~ his face is wreathed in smiles - he gestures impressively and exclaims

TITLE

"MAGNIFICENT - JUST THE FIGURE I'M  
LOOKING FOR!"  
BACK TO SCENE Irene can hardly believe her ears - the Impresario raves on, eyeing her charms - then suddenly checks himself, remembering his business with Cookie and turns to her (off)

165

INT. BACKSTAGE

WIDER ANG. including Cookie - the Impresario does not bother with reasons but coldly declares

TITLE

"GET YOUR CHECK AT THE BOX OFFICE -  
THIS GIRL WILL TAKE YOUR PLACE."

SCENE CONTINUED

165 continued

BACK TO SCENE The Impresario indicates Irene as the substitute - Cookie is stupefied by the declaration - she starts to argue - the Impresario brushes her aside, dismissing her from his thoughts, and turning smilingly and satisfied to Irene, who is so befuddled by the sudden turn of events she is not herself, he takes her in a firm friendly manner by the arm and leads her out of scene - leaving Cookie staring crestfallen and peevishly after him.

166

INT. BACKSTAGE

FULL SHOT of the chorus line-up - the Impresario is putting Irene in place next to Thelma - he chats with her pleasantly, quickly demonstrating the chorus routine - Cookie slowly turns from the end of the semi circle and starts with her depressed steps for the dressing room door her head drooping - the show girls exchange winks and nudges watching her - Thelma is openly grinning. Irene is still too overwhelmed to think clearly - the whirlwind is still reverse of positions between Cookie and herself, is yet a vague non-understandable allusion in her throbbing mind.

167

INT. BACKSTAGE

with Irene, Don and Charley as they come down the center aisle watching the rehearsal at the footlights (off) - The Three Musketeers are all eyes - especially Charley who is brazenly smiling and nodding to Irene among the vagabonds - they select seats in the front row at the side of the orchestra pit.

CLOSE SHOT of the Impresario rehearsing the chorus routine with Irene - Irene looks back at the retreating Cookie (off) and declares

TITLE

"I APPRECIATE YOUR KINDNESS - BUT  
REALLY, IT WOULDN'T BE FAIR TO TAKE  
ANOTHER GIRL'S JOB!"

INT. BACKSTAGE

BACK TO SCENE Impresario shows indignation at the mention of Cookie and cleverly argues Irene out of the refusal - he laughs the thought out of her head with a depreciating shrug for Cookie, and signals for the orchestra to resume - Irene is sadly thoughtful, thinking of Cookie, wondering if she should accept her berth or not.

168

INT. THEATER MANAGER'S OFFICE

MED. SHOT of Don, Crane and Charley and the executive - they finish their drinks - Charley gestures toward the door which leads to theater and winks to his pals - the manager smiles - Charley gallantly leads Don and Crane out of the scene through the door - the executive remains as they exit, each of the Three Musketeers in turn casually examines himself in a mirror on the desk.

169

INT. STAGE BACK AND FRONT

FULL SHOT shooting over orchestra pit across the footlights the Impresario leads the advancing chorus from back to front stage, cueing them, whipping them into shape, correcting their mis-steps, beating time with his hand, and calling loudly his instructions - the line-up advances to the footlights and marks time, waiting for the next cue. Irene is watching Thelma out of the corner of her eye, doing as she does and doing it quite nicely - Thelma regards her acidly.

170

INT. DRESSING ROOM

MED. SHOT of Cookie - she makes her way, slow and depressed to the dressing table, sits down wearily, and starts removing her costume, repressed bitterness stamped on her features.

171

INT. THEATER SEATS

MED. FULL SHOT of Crane, Don and Charley as they come down the center aisle watching the rehearsal at the footlights (off) - The Three Musketeers are all eyes - especially Charley who is brazenly smiling and nodding to his friends among the regulars - they select seats in the front row at the edge of the orchestra pit.

172

INT. FRONT STAGE

FULL SHOT of the chorus putting it on heavy for the newcomers - with the appearance of Don, Crane and Charley their dancing improves 100%.

173

INT. FOOTLIGHTS

CLOSE SHOT of Irene dancing a simple step in unison with the other girls on the rim of the footlights - she is in the center of the front row and slyly copies Thelma (off) and matches her poise and steps with the experienced one the shot of her is a soft, pretty one, her freshness and apparent innocence is a distinct relief from the other girls, hardened professionally.

NOTE the action of this scene is to be intercut with the next three scene before each lap dissolve is completed it is to represent what Don, Crane and Charley see.



174 INT. THEATER SEATS

CLOSEUP of Don gazing at the chorus - he suddenly registers a surprised expression as he sees Irene (off) he eagerly gulps in her beauty and charm with eager eyes - casually not wanting to be seen by his pals, he slips a silver pencil from his vest pocket and quickly writes on his cuff

INSERT of a silver pencil writing on the cuff of Don's shirt.

New face - first row - third from left.

BACK TO SCENE Don smiles to himself with pleasant anticipation, and slyly returns the pencil to his pocket  
LAP DISSOLVE TO

175 INT. THEATER SEATS

CLOSEUP of Crane as he too sees the new face in the chorus (off) Irene's loveliness and daintiness impresses him as it did Don - he looks out of the tail of his eye not desiring his action to be noticed by his pals, and quietly duplicates writing the notation on his cuff as Don did - satisfied that his peculiarity has not been discovered by his pals, he settles back in his seat smiling to himself conceitedly  
LAP DISSOLVE TO

176

INT. THEATER SEATS

CLOSEUP of Charley as he too spots Irene (off) - he blinks his orbs as though unable to believe they could hold so much charm and sweetness as he sees - then utters a silent exclamation of instantaneous infatuation and glancing warily at his pals, start quietly searching thru his pockets for a pencil - he is out of luck - unable to find the means of chronicizing his purpose, he counts the row and number on his fingers, and holds his left hand four fingers up, and the thumb turned down signifying "first row - third from left" Charley grins to himself, satisfied.

177

INT. FOOTLIGHTS

FULL SHOT of the chorus dancing - shooting across the footlights - Irene is third from left in front row - next to Thelma - the Impresario is tripping back and forth along the lineup coaching the girls and shouting advice he signals the cue and the girls kick in unison and whirl to a halt - the Impresario motions for the orchestra to quiet - the Impresario calls a rest - the girls fall out of

SCENE CONTINUED

177 continued

out of line and group together - Irene stands alone, rather embarrassed - the Impresario exits out of scene toward the theater seats.

178

INT. BACKSTAGE

CLOSE SHOT of Cookie, dressed in her street clothes, as she comes out of dressing room - her expression is grim and her pride hurt by the dismissal.

179

INT. FOOT LIGHTS

CLOSE SHOT of Irene standing alone, deserted by the regular show girls who are chatting together in background - Irene turns from them and sees Cookie (off) - she starts anxiously toward her.

BACK TO SCENE Irene is all sympathy - she wouldn't think of letting Irene quit on her account - she replies

180

INT. THEATER SEATS

MED. SHOT of Crane, Don and Charley - the Impresario again joins them, wiping the perspiration from his brow with a large silk kerchief and playing the role of a big producer he invites them up on the stage with a sly wink - they casually accept and start across the orchestra pit toward the footlights steps, all registering that they have one thought in mind - first row - third from left - new face.

181

INT. BACKSTAGE

SMALL CLOSE SHOT of Cookie making her way toward the alley stage door in background - Irene comes into scene swiftly and stops her with a hurt sympathetic expression she declares

TITLE

"I DIDN'T WANT YOU, JOE, AND I  
WON'T TAKE IT IF YOU SAY SO."

BACK TO SCENE Cookie replies, pleased by Irene's kind offer, yet realizing that her case is hopeless.

TITLE

"IT'S NOT YOUR FAULT, HONNY - SOMEBODY  
MUST HAVE PUT IN A RAP AGAINST ME."

SCENE CONTINUED

181 continued

BACK TO SCENE Cookie bitterly registers that she knows who that "somebody" was. Irene squeezes her hand and holds it getting over a deep feeling of gratitude and friendship. Cookie returns the squeeze, just as sincerely.

182

INT. FOOTLIGHTS

MED. SHOT of Don, Crane and Charley and the Impresario, as he leads them up over the footlights to the front stage, nearer the group of show girls.

183

INT. BACKSTAGE

CLOSE SHOT of Irene and Cookie - Irene declares

TITLE

"I'D QUIT THIS VERY MINUTE - ONLY  
I NEED THE MONEY - I HAVEN'T EVEN  
A PLACE TO SLEEP!"

BACK TO SCENE Cookie is all sympathy - she wouldn't think of letting Irene quit on her account - she replies

TITLE

"I'LL MEET YOU TONIGHT AFTER THE SHOW -  
YOU CAN SHARE MY FLAT TILL YOU GET  
YOUR FIRST CHECK."

189

INT. BACKSTAGE

BACK TO SCENE Irene is flattered by the unexpected kindness.

184

INT. FOOTLIGHTS

MED. FULL SHOT of Don, Crane and Charley and the Impresario chatting with the group of show girls, being introduced to those they do not know etc. Thelma is moving closer to Don - he sees her coming and slyly edges away from the group, taking the Impresario with him - Thelma is flattened by the rebuff.

185

INT. BACKSTAGE

CLOSE SHOT of Irene and Cookie bidding each other goodbye. Cookie glances toward the footlights and suddenly the same fright comes over her features as it did the night of the party when she first saw Don.

186

INT. FOOTLIGHTS

CLOSEUP of Don, with a suggestion of the Impresario in the scene (what Cookie sees as she registers fear.)

cannot stand to see Don with any other girl - he only looks down the alley.

187

INT. BACKSTAGE

MED. SHOT Cookie quickly turns away, hiding her frightened features, and without a word to Irene, who is plainly befuddled by her erratic actions, runs swiftly out of scene through the alley stage door - Irene starts a terror her, wondering - then refaces the footlights in a muddled effort to understand what prompted Cookie's frightened exit.

She is, smiling and saying - she calmly recovers from her jolt of jealousy, and pretends to be greatly interested in Crane and the boy. Crane glances toward backstage and shows signs of a slight surprised expression as he sees -

188

INT. FOOTLIGHTS

MED. SHOT of Don and the Impresario as he spots Irene and points to her (off) they start advancing down the stage toward her - the group of show girls and characters are behind them in the background.

CLOSEUP of Irene and Don - he is springing his usual line of conversation, with Irene doing most of the listening, and not greatly impressed by whatever he is saying - he mind is yet befuddled by Cookie's mysterious hasty exit.

189

INT. FOOTLIGHTS

CLOSEUP of Thelma on the edge of the group - she is gazing sourly toward backstage - she sneers jealously as she sees

190

INT. FOOTLIGHTS

SEMI CLOSE SHOT of Thelma, Crane and Charley - Crane politely bows, pardons himself, and leisurely exits toward backstage, leaving Charley and Thelma together. Charley has not yet located Irene, and is momentarily

190

INT. BACKSTAGE

SEMI CLOSEUP of the Impresario and Don as they accost Irene - the Impresario introduces Don, mentions that he has some urgent business to attend to and gallantly exits, leaving Don and Irene rather awkwardly alone.

191

INT. BACKSTAGE

SEMI CLOSEUP of Irene - Crane has just left - Irene is looking toward the door, trying to get over that he is not the boy she wanted. She is smiling to herself as she is about to enter the room - Crane immediately starts to walk back into the room with a look of mystery.

191

EXT. ALLEY BEHIND STAGE DOOR

CLOSEUP of Cookie looking through the partly open stage door at Irene and Don (off) - she bites her trembling lips and impulsively lowers her eyes - she acts as though she cannot stand to see Don with any other girl - she sadly turns down the alley. Irene and her other two companions - the glances her fight, pointing and whispering, to join the other girls.

192

INT. FOOTLIGHTS

MED. SHOT of Cha ley and Crane chatting with the show girls - Thelma enters scene peering - they turn to talk with her, smiling and jesting - she quickly recovers from her jolt of jealousy, and pretends to be greatly interested in Crane and Charley - Crane glances toward backstage and shows signs of a slight surprised agitation as he sees - observing "Don fired" - Irene is surprised off her feet by this sudden flood of interest her personality has attracted - she is modestly flustered, blushing a trifle from embarrassment and unaccustomed incidence.

193

INT. BACKSTAGE

Note. If footage permits, suggest gag with scenery men blocking Charley's way as he tries to reach Irene - Irene is forced to wait thru last bit of scenery to reach him.

CLOSEUP of Irene and Don - he is springing his usual line of conversation, with Irene doing most of the listening, and not greatly impressed by whatever he is saying - he mind is yet befuddled by Cookie's mysterious hasty exit.

194

INT. FOOTLIGHTS

MED. FULL SHOT of the group of show girls (Thelma conspicuous) gapping peevishly at The Three Backacters centering their interest on the new girl (off) - the new girl enters scene, notes that they are looking at her and gives them a chuckling laugh, ordering them to take politely bows, pardons himself, and leisurely exits toward backstage, leaving Charley and Thelma together. Charley has not yet located Irene, and is momentarily satisfied to amuse himself with Thelma's company.

195

INT. BACKSTAGE

MED. SHOT of Don and Irene - Irene saunters idly into scene, trying to get over that he is on his way somewhere. Don, smiling to himself is forced to present Crane to Irene - Crane immediately starts to monopolize Irene with a regimareole of flattery.



196

INT. FOOTLIGHTS

CLOSE SHOT of Charley and Thelma - at last Charley sees Irene with his two pals (off) - he takes it heavy, makes a hurried stammering excuse to Thelma and swiftly exits toward backstage, leaving Thelma flat - Thelma sulkily watches him approach Irene and her other two contesting admirers - she clenches her fists, pouting, and turns, brooding, to join the other girls

197

INT. BACKSTAGE

MED. SHOT of Irene, Don and Crane who are running each other a fast race for first honors with her - Charley bobs into scene between them, brushing them aside and brazenly introducing himself - Crane and Don exchange tolerant glances as their fat crone makes himself quite at home with the charming "new find" - Irene is swamped off her feet by this sudden flood of interest her personality has attracted - she is modestly flustered, blushing a trifle from embarrassment and unassumed innocence.

Note. If footage permits, suggest gag with scenery men blocking Charley's way as he tries to reach Irene - finally is forced to walk thru door in flat of scenery to reach her.

098

INT. FOOTLIGHTS

MED. FULL SHOT of the group of show girls (Thelma conspicuous) gapping peevishly at The Three Muskeeters centering their interest on the new girl (off) - the Impresario enters scene, notes what they are looking at and gives them a chuckling razz, ordering them to take their places in the line up - Thelma strolls sulkily to her position in the foreground, and accidentally trips over the prop rose and faded peacock fan which she previously wished on Irene - Thelma looks down and recognizes the props with a scowl she kicks at them.

199

INT. FOOTLIGHTS

CLOSEUP of Thelma's foot as it sends the faded fan and prop rose spinning out of sight.

200

EXT. FOOTLIGHTS

MED. SHOT the Impresario has silently watched Thelma swat the props and now he laughs loudly as she angrily takes her position in the chorus lineup, all the more bitter because she has betrayed her jealousy.

201

INT. BACKSTAGE

SEMI CLOSE SHOT of Irene, Don Crane and Charley - Irene looks off and sees that the rehearsal is about to resume - she delicately pardons herself, bows daintily to each of the competitors for her affections, and exits toward footlights - The Three Musketeers follow her exit with admiring eyes - then turn back and look at each other guiltily and suspiciously, uttering deep sigh of infatuation in simultaneous unison.

FADE OUT

EXT. GARDEN - DAY

VIEW of an open box of gorgeous Camellias in full bloom - as attached card denotes the giver as

MR. HENRY

LET ALICE

EXT. GARDEN - NIGHT

VIEW of a silver-tined box of pale lavender orchids interspersed with dainty Violets of the Valley - the attached card reads:

MR. HENRY

As viewed in foreground, back of orchids is a card with the name:

SUBTITLE: THAT NIGHT - AFTER THE 12 o'clock  
MAYDAY IN A FINAL OF THE MOONLIGHT REVUE.

INT. DRESSING ROOM - NIGHT

CLOSEUP of an open box of American Beauty roses - a card laid among the colorful buds plainly reads:

8 CARD 1410

11:00 AM & including Lorraine and the other other girls - Irene modestly tries to display **LAP DISOLVE** to them - turns her back boldly - the other girls follow Lorraine's lead, and fail to respond to Irene's forward courtesy - they are putting on their hats and wraps, making up - their costumes for the next performance, etc. and don't give Irene a tumble - Irene is hurt by the civility she has inspired - she turns back to the dressing table.

INT. DRESSING ROOM - NIGHT.

CLOSEUP of an open box of gorgeous Camellias in full blossom - an attached card denotes the giver as

*Journal of Management Education* 30(6)

LAP DISSOLVE TO

CLARE HITS off items as she forgets the rubric and examines her new dress in the dressing table mirror - she looks at her reflection from all angles, plainly pleased by the most winning lines of the garment - she looks off now to see that the other girls are not watching their piece as from the table and sings in, becoming rather sadly

INT. DRESSING ROOM - NIGHT

CLOSEUP of a silver tinsel box of pale lavender orchids interposed with Gaiety Lily of the Valley buds - the attached card reads:

CHARLES GAY

An elaborate foreign looking coat-of-arms is engraved above the name.

LAP DISOLVE TO

LAP DISSOLVE TO

SCS continued

205

INT. DRESSING ROOM - NIGHT

BACK TO SCENE The girls are all looking at Irene. CLOSE SHOT of Irene breathlessly examining her gorgeous flowers - she is thrilled to death, flustered and overwhelmed by the unexpected honors, she is sweetly garbed in a new, inexpensive, but really smart blue taffeta dress - an abbreviated chorus costume lays across the dressing table - Irene innocently turns to show her gifts to the other girls.

206

INT. DRESSING ROOM

WIDER ANGLE of Irene as she comes out of her thoughtful mood and stuffs the lawn tickets away in her purse and starts replacing the lace on the flower boxes. WIDER ANGLE including Thelma and the other show girls - Irene modestly tries to display her flowers - Thelma turns her back coldly - the other girls follow Thelma's lead, and fail to respond to Irene's innocent courtesy - they are putting on their hats and wraps, hanging up their costumes for the next performance, etc. and don't give Irene a tumble - Irene is hurt by the enmity she has inspired - she turns back to the dressing table.

MED. SHOT of Don waiting at the wheel of his underlump speedster, which is parked in the alley not far from the stage door - he is anxiously waiting, his eyes concentrated on the stage door.

207

INT. DRESSING ROOM

CLOSE SHOT of Irene as she forgets the rebuff and examines her new dress in the dressing table mirror - she looks at her reflection from all angles, plainly pleased by the neat simple lines of the garment - she looks off to see that the other girls are not watching then picks up from the table and fingers it, becoming rather sadly depressed - Irene glances appreciatively toward Don (off) when he returns his gaze to the stage door.

INSERT

of a \$10.00 pawn shop ticket made out in Irene's name for a lace wedding gown.

208

INT. PAWN SHOP

ON THE SIDE, and Irene's limousine on the other. MED. SHOT in the corner of a pawn shop - Irene is offering an old-fashioned lace filigreed dress for pawn - her suitcase is on the counter - the pawn-broker examines the gown very unimpressed - Irene declares:

TITLE

"IT'S MY MOTHER'S WEDDING GOWN - I WOULDN'T LOSE IT FOR WORLDS - IT'S THE ONLY THING SHE LEFT ME."

BACK TO SCENE The pawnbroker asks a question Irene sadly answers:

TITLE

"THE GIRLS WHERE I WORK MADE FUN OF MY CLOTHES - ALL I WANT TO BORROW IS ENOUGH FOR A NEW DRESS."

SCENE CONTINUED

208 continued

BACK TO SCENE The pawnbroker shrugs, feels the gown, and hands Irene a greenback and a ticket - Irene is thrilled and she happily thanks the pawnbroker. He pawns, satisfied, and then at his own superior but he pawns, satisfied, and leaves on his own, waiting, his eyes riveted on the stage door.

AP DISSOLVE TO

209

INT. CHORUS DRESSING ROOM

CLOSE SHOT of Irene as she comes out of her thoughtful meditation and stuffs the pawn tickets away in her purse and starts replacing the lids on the flower boxes. Her flower boxes bring her directly to the flower boxes.

210

EXT. ALLEY - NEAR STAGE DOOR

MED. SHOT of Don waiting at the wheel of his underslung speedster, which is parked in the alley not far from the stage door - he is anxiously waiting, his eyes concentrated on the stage door. He is far from the stage door - he is waiting - she starts to exit for stage door - and stops with that same gasp of fear as she sees Don (off) and crouches back in the shadows.

211

EXT. ALLEY - NEAR STAGE DOOR

MED. SHOT of Crane waiting impatiently beside his limousine which is parked across the alley from Don's speedster - Crane glances depreciatingly toward Don (off) then returns his gaze to the stage door.

CLOSE SHOT of Don as he sees Irene off stage from the stage door - he climbs out of his speedster and starts eagerly for her.

212

EXT. ALLEY - NEAR STAGE DOOR

MED. FULL SHOT stage door in foreground. Don's speedster on one side, and Crane's limousine on the other - a magnificent town car speeds into scene down alley and stops directly in front of the stage door - a uniformed footman opens the door to the stage.

starts to thank him for his beautiful flower - she is interrupted by the entrance of Crane who politely kisses her hand, greatly to Charles's portmanteau - Irene's scene is interrupted by the sudden appearance of Don who shakes Irene's hand and does his - puff - the three chucklers stand in a row, each striving to catch the eye they gesture to their own and individually get the privilege of starting Irene to her home - Irene is a mass of blushes - she doesn't know just what to do to refuse their proffered kindness of what to do - she shakes, trying to invent a polite excuse.



213

EXT. ALLEY - NEAR STAGE DOOR

CLOSE SHOT of Charley as the footman opens the town car door and he leisurely climbs out, looking first at Don's speedster (off), then at Crane's limousine (off), and then at his own superior car - he yawns, satisfied, and leans on his cane, waiting, his eyes riveted on the stage door.

214

EXT. ALLEY - STAGE DOOR

MED. SHOT of the show girls as they start out of the stage door in pairs or small groups - Irene emerges alone, her flower boxes bulging awkwardly under her arms. She is a relief for Crane and Charley they exchange glances - Don is embarrassed - determined in her purpose. She edges him back away from the group - the girls crowd about Crane and Charley.

215

EXT. ALLEY - NEAR STAGE DOOR

CHARLEY in a dark coat and hat with a heavy black veil turned above her features - she is partly hid in the shadows - she sees Irene emerge from the door (off) and registers that it is for her she is waiting - she starts to exit for stage door - but stops with that same gasp of fear as she sees Don (off) and crouches back in the shadows.

216

EXT. ALLEY NEAR STAGE DOOR

CLOSE SHOT of Don as he sees Irene (off) emerge from the stage door - he climbs out of his speedster and starts eagerly for her. Irene is brushed away from Crane and Charley as the show girls laugh and joke with them - accomplishing their whispered advice.

217

EXT. ALLEY STAGE DOOR

MED. SHOT of Irene as she starts away from the stage door Charley quickly steps into scene and bows low - Irene starts to thank him for his beautiful flowers - she is interrupted by the entrance of Crane who politely kisses her hand, greatly to Charley's perturbation - Crane's scene is interrupted by the sudden appearance of Don who shakes Irene's hand and does his stuff - the Three Musketeers stand in a row, each striving to outwit the other they gesture to their cars and individually beg the privilege of escorting Irene to her home - Irene is a mass of blushes - she doesn't know just what to do - she stammers, trying to invent a polite excuse.

218

EXT. ALLEY STAGE DOOR

**CLOSE SHOT** of Thelma and several of her friends as they emerge from the stage door - Thelma sees the Three Musketeers with Irene (off) and takes it with an acid expression - she quickly whispers a word of advice to her pals and starts toward the group, bitterly determined the show girls follow.

Don - This is my girl - he turns to go back to Irene - Thelma sinks her finger nail in his arm to detain him - to avoid a scene Don hesitates, embarrassed.

219

EXT. ALLEY STAGE DOOR

**MED. SHOT** of Irene and the Three Musketeers she is begging to be excused - individually they insist on taking her home - Thelma enters scene followed by her pals, and stepping between Don and Irene, pantomimes that she wishes to speak to him - this is a relief for Crane and Charley they exchange smiles - Don is embarrassed - determined in her purpose, Thelma edges him back away from the group - the girls crowd about Crane and Charley, like her veil enough for Irene to recognise her and exclaims

TIME

MY PRINCE IS STILL GOOD - COME ON, BENEY - I CAN MAKE MY P. AT CALLED!

220

EXT. ALLEY NEAR STAGE DOOR

**CLOSE SHOT** of Cookie - she is watching the Three Musketeer court Irene (off) - her features register that same frightened emotion - lowering the heavy veil over her face she starts for Irene.

221

EXT. ALLEY STAGE DOOR

**SEMI CLOSE SHOT** of Irene, Crane, and Charley earnestly pressing their personal offers - Thelma's girl friends crowd merrily about them, rudely monopolises the two men about town - Irene is brushed away from Crane and Charley as the show girls laugh and joke with them - accomplishing Thelma's whispered advice.

222

EXT. ALLEY STAGE DOOR

CLOSE SHOT of Don and Thelma - Thelma is burnt deep - she snarls

TITLE

"YOU CAN'T AIR ME SO EASILY -  
I WON'T STAND FOR IT."

BACK TO SCENE This angers Don - he turns to go back to Irene - Thelma sinks her fingernails in his arm to detain him - to avoid a scene Don hesitates, embarrassed.

223

EXT. ALLEY STAGE DOOR

CLOSE SHOT of Irene on the rim of the group of girls circling Charley and Crane - Cookie darts into scene, lifts her veil enough for Irene to recognize her and exclaims

TITLE

"MY PROMISE IS STILL GOOD - COME ON,  
HONEY - I CAN HEAR MY P AT CALLING!"

BACK TO SCENE Irene hesitates, looking off at the girls mobbing Charley and Crane - Cookie makes up her mind for her - she takes Irene by the arm and propels her down the alley away from the stage door.

227

EXT. ALLEY STAGE DOOR - NIGHT

MED. SHOT of Thelma and Charley - they exchange defeated glances - both disappointed - both wince at each other, making the best of it - are in awe they turn toward Charley's torn coat, a suspicious air of inquiry passing between them.

228

EXT. ALLEY STAGE DOOR - NIGHT

MED. SHOT of Cookie and Irene as they turn out of the alley and into a crowded street.

224

EXT. ALLEY STAGE DOOR - NIGHT

SEMI CLOSE SHOT of Crane and Charley attempting to get rid of the swarm of show girls - their faces simultaneously fall as they see Irene depart (off) with the veiled character (Cookie).

225

EXT. ALLEY - NIGHT

LONG SHOT of Cookie and Irene going down the alley away from the camera.

226

EXT. ALLEY STAGE DOOR - NIGHT

CLOSE SHOT of Don and Thelma - like his pals, Don's face falls with disappointment as he sees Irene retreat down the alley with the unrecognizable character (Cookie) - Thelma notes the departure with a satisfied sneer - he looks at her coldly - she shrugs mockingly at his disappointment - he exits toward his car, leaving her flat - Charley enters scene, taking Don's place.

FAP DISSOLVE TO

227

EXT. ALLEY STAGE DOOR - NIGHT

MED. CLOSEUP of Thelma and Charley - they exchange defeated glances - both disappointed - both shrug, wink at each other, making the best of it - arm in arm they turn toward Charley's town car, a suspicious air of intimacy passing between them.

228

EXT. ALLEY - STREET CORNER - NIGHT

MED. SHOT of Cookie and Irene as they turn out of the alley and into a crowded street.

FADE OUT

SUBTITLE "SILK STOCKING ROW" - THE HALF-WAY MARK  
BETWEEN ARISTOCRACY'S MANSIONS AND  
POVERTY'S TENEMENTS."

FADE IN

229

EXT. - STOCK SHOT - DAY

LONG SHOT of an ordinary block of New York brownstone front flat buildings - each gloomy structure is almost identical in architecture with the next - possibly 72nd Street, West of the Park, or some similar dull street.

FADE OUT AND INTO

230

EXT. ROOF OF FLAT BUILDING

FULL SHOT on the roof of one of the brownstone fronts a dozen or more clothes lines are stretched across the roof - they are burdened entirely with innumerable pairs of recently washed silk hosiery, drying in the breeze, all sizes, colors and qualities -

LAP DISSOLVE TO

INT. COOKIE'S FLAT

CLOSEUP of a cheap cardboard powder box - Irene's hands remove the lid - several bills and the pawn shop ticket are visible - she puts the bill in the box and replaces the lid - the ticket falls out of

231

INT. COOKIE'S FLAT

MED. FULL SHOT of a small cosy flat - doors to kitchen and bathroom on opposite walls - alcove with large window in back which looks down on the street - usual chorus girl decorative nick nacks - ribbon trimmings, crepe de chine lampshades, etc. cluttered about the room - nothing exceptionally exquisite and nothing exceptionally poor - just halfway -

COOKIE'S FLAT of Irene - the ticket escapes Irene's Cookie is in a dressing gown, sitting on a couch in the alcove, drinking a cup of coffee and reading "The Variety" Irene is standing almost dressed before the bureau combing her hair - a large vase of flowers are at her elbow - she hums merrily to herself.

232

INT. COOKIE'S APARTMENT

CLOSEUP of Cookie reading a copy of "The Variety" - she tosses the paper aside, frowning, and remarks to Irene (off):

TITLE  
SCENE CONTINUED

"IF I DON'T LAND A JOB THIS WEEK, I CAN  
SEE MYSELF SELLING PENCILS."



232 continued

BACK TO SCENE - Cookie closes her eyes and stretches out her hand pantomiming the idea of a blindman selling pencils.

233

INT. COOKIE'S APARTMENT

CLOSEUP of Irene combing her hair at a mirror - she favors Cookie (off) with a comforting smile and replies -

TITLE "DON'T WORRY, SOON AS I HAVE ENOUGH TO BUY BACK MOTHER'S WEDDING GOWN, WE'LL EAT MORE REGULAR."

BACK TO SCENE - Irene becomes rather depressed at the mention of her mother's treasure - her purse is on the bureau - she picks it up and extracts two bills - one she puts back in the purse - holding the other, she picks up a small powder box from the bureau - turns it over and the lid - Irene turns her back to camera as the lid takes the larger towel off her back and holds it up as a screen, hiding her - the towel is then put down behind the door - she takes the dressing gown - the lid suddenly holds the towel as a screen for a moment, then lowers it,

234

INT. COOKIE'S FLAT

CLOSEUP of a cheap cardboard powder box - Irene's hands remove the lid - several bills and the pawn shop ticket are visible - she puts the bill in the box and replaces the lid - the ticket falls out of scene -

235

INT. COOKIE'S FLAT

CLOSE SHOT of Irene - the ticket escapes Irene's eyes and flutters to the floor as she puts the box back in its place.

236

INT. COOKIE'S FLAT

CLOSEUP of the pawn ticket on the floor at Irene's feet, where it fell unnoticed.

SUBTITLE

THELMA LIVED DOWN THE HALL AND MANAGED TO ENJOY LUXURIES COOKIE AND IRENE DIDN'T DARE DREAM OF.

241

INT. COOKIE'S FLAT

MED. CLOSEUP of Irene and Cookie listening to the echo of Thelma's voice and she - Irene remarks rather puzzled:

237

INT. THELMA'S FLAT

MED. FULL SHOT of a luxuriously appointed suite of rooms - elaborately furnished and decorated - style and class - a colored maid is waiting with a silk dressing gown at the bathroom door - Thelma enters scene through door - she is wrapped in a huge white Turkish towel, covering her body entirely - she has apparently just stepped out of her bath.

238

INT. THELMA'S FLAT

BACK TO SCENE - Cookie means what she says - Irene is of a forgiving nature, however she lets the maid continue buttoning her robes -

SEMI -CLOSE SHOT of Thelma and the maid - Thelma turns her back to camera - the maid takes the large towel off her back and holds it up as a screen, hiding her - Thelma darts a bare arm out from behind the towel and takes the dressing gown - the maid casually holds the towel as a screen for a moment, then lowers it, revealing Thelma - she turns around facing camera - the dressing gown is now draped about her in the body - the doors of the flat buildings rather curiously - he pauses, draws a card from his vest pocket and reads it.

239

INT. COOKIE'S FLAT

INSERT - Of the back of a calling card, hand-written read:

SEMI-CLOSE SHOT of Cookie - she drains the last of first her coffee and leans back yawning on the couch - Irene enters scene and sits down beside her to fasten her shoes - they both suddenly look off, registering that they hear something.

240

INT. THELMA'S FLAT

CLOSE SHOT of Thelma - she is smoking a freshly lit cigarette and is curled up in a large chair, strumming a banjo ukelele and singing a jazz ditty between puffs - she looks to the door of the flat, smiling - she, very much the girl of the hour.

241

INT. COOKIE'S FLAT

MED. CLOSEUP of Irene and Cookie listening to the echo of Thelma's voice and uke - Irene remarks rather puzzled:

TITLE "I CAN'T UNDERSTAND WHY THELMA'S BEEN TREATING ME SO SWEETLY THESE LAST FEW DAYS."

BACK TO SCENE - Irene is truly baffled - Cookie nods knowingly and offers an explanation:

TITLE "SHE'S GOT SOMETHING UP HER SLEEVE - I WOULDN'T TRUST HER ANY FURTHER THAN YOU CAN THROW A PIANO!"

BACK TO SCENE - Cookie means what she says - Irene is of a forgivable nature, however she lets the matter drop and continues buttoning her shoes -

CLOSEUP of Thelma as she appears into doorway:

TITLE "I'VE GOT TO ROCK THE EXHAUSTOR AGAIN - ANY MORE THIS TIME, SOL?"

242

EXT. STREET AT FLAT BUILDING

MED. SHOT of Crane in formal morning attire, walking down the sidewalk and gazing up at the numbers on the doors of the flat buildings rather curiously - he pauses, draws a card from his vest pocket and reads it.

INSERT - Of the back of a calling card, hand-written to read:  
CLOSER of the punchbroker - he replies:  
Craney dear - she lives at 141 Seventy First Street West - three doors down the hall from me - best luck.

BACK TO SCENE - The punchbroker has Thelma business - of rubbing his hands together anticipating profits.

243

EXT. STREET AT FLAT BUILDING

CLOSE SHOT of Crane as he registers he has found the address he is looking for - he smiles confidently, replaces the card in his pocket and starts leisurely up the steps to the door of the flat, swinging his cane, very much the man of affairs.

244

INT. THELMA'S FLAT

CLOSE SHOT of telephone stand in Thelma's flat -  
Thelma enters, frowning and peeved - she holds a  
platinum bracelet and looks at it surlily - she dials  
a number -

245

INT. PAWNSHOP

CLOSE SHOT in the corner of a pawn shop - phone  
on wall - pawnbroker answers ring - receiver off  
hook - business of anticipating profits -

246

INT. THELMA'S FLAT

CLOSEUP of Thelma as she speaks into mouthpiece:

TITLE "I'VE GOT TO HOOK THE BRACELET AGAIN -  
HOW MUCH THIS TIME, SQUID?"  
of Don's apartment - Thelma looks at very anxiously and  
glances out the window and offers an explanation:

BACK TO SCENE - Thelma completes title -  
"I FORGOT TO TELL YOU - DON'S BEEN SO  
KIND, I THOUGHT IT WOULD BE NICE TO HAVE  
HIS CALL."

247

INT. PAWNSHOP

BACK TO SCENE - This gives Cookie an added jolt of  
fear - she looks frightened at the hallway door (off)  
and manages to explain:

CLOSEUP of the pawnbroker - he replies:

TITLE "SAME PRICE - I'LL SEND A MESSENGER FOR  
IT."

BACK TO SCENE - The pawnbroker hangs up, business  
of rubbing his hands together anticipating profits.

248

INT. COOKIE'S FLAT

CLOSEUP of Cookie - she yawns and starts to rise from the couch stretching her arms - her eyes accidentally glance out the window down at the street - she gives a startled gasp and that same fear of recognition comes over her features as she sees -  
 (faded text) - then they both simultaneously laugh at the ludicrous idea of their encounter -

249

EXT. STREET AT FLAT BUILDING

MED. SHOT of Don in his speedster as it comes to a stop in front of the flat building Crane recently entered - Don locks the motors, climbs out of the car and starts eagerly up the steps toward the door -  
 (faded text) - Irene is trying to quiet her -  
 Cookie bitterly exclaims:

TITLE "HE'S THE GREAT BOY OF BROADWAY -  
 HE'S WHAT YOU WOULD LIKE TO BE - YEAH  
 INT. COOKIE'S FLAT -

250

SEMI CLOSE SHOT of Cookie and Irene, as Cookie turns frightened from the window and stammers out the news of Don's approach - Irene takes it very casually and glances out the window and offers an explanation:

TITLE "I FORGOT TO TELL YOU - DON'S BEEN SO  
 KIND, I THOUGHT IT WOULD BE NICE TO HAVE  
 HIM CALL."

251

INT. BACK TO SCENE - This gives Cookie an added jolt of fear - she looks frightened at the hallway door (off) and manages to exclaim: crossing the room near her hallway door - she hears the laughter in the hallway.

TITLE "I'VE WARNED YOU ABOUT HIM BEFORE - I  
 WON'T LET HIM SEE YOU!"  
 In the doorway she sees Don and Irene (off), and silently listens with eager eyes  
 BACK TO SCENE - Cookie is trembling with excitement - Irene is dumbfounded by this sudden outburst - she stares at Cookie with unbelieving eyes, not knowing what to do or say -

252

EXT. FLAT -

(faded text) - with his polished  
 (faded text) - a silver coin from  
 a jewelry shop



251

INT. FLAT HALLWAY

MED. SHOT Don enters scene from one end of hallway - as Crane enters from the opposite end - they recognize each other and pleasantly shake hands, and exchange polite greetings - For a moment they look at each other, neither caring to mention their destinations, yet both knowing that it is the same - then they both simultaneously laugh at the humorous idea of their encounter -

252

INT. COOKIE'S FLAT

CLOSE SHOT of Cookie and Irene - Cookie is working herself into a rage - Irene is trying to quiet her - Cookie bitterly exclaims:

TITLE

"HE'S THE WORST ROTTER ON BROADWAY -  
HE'LL TREAT YOU JUST LIKE HE HAS OTHER  
GIRLS!"

253

BACK TO SCENE - Tears of fright are in Cookie's eyes - Irene puts her arm around her, trying to assure her that everything will be all right - Cookie pulls flat away, emotionally quivering -

253

INT. THELMA'S FLAT

CLOSE SHOT of Thelma crossing the room near her hallway door - she hears the laughter in the hallway, pauses curiously, and quietly opens a narrow crack in the door - she registers surprise as she sees Don and Crane (off), and silently listens with eager eyes and alert ears -

254

INT. FLAT - HALLWAY

SEMI CLOSE SHOT of Crane and Don - with his polished matter-of-fact poise, Crane draws a silver coin from his pocket, saying:

TITLE

"HEADS OR TAILS - MAY THE BIGGEST CHUMP  
WIN!"

SCENE CONTINUED.

254 continued BACK TO SCENE Crane tosses the coin in the air and catches it between his two hands - Don smilingly chooses his side of the bargain - Crane opens his hand and they both examine the coin - Crane's face slightly falls - Don smilingly pats him on the shoulder - again they friendly shake hands - Crane bids his rival "best luck" and turns calmly out of scene swinging his cane nonchalantly - Don looks after him grinning boyishly, then starts in an opposite direction, chuckling to himself.

255

INT. COOKIE'S FLAT

SEMI CLOSE SHOT of Cookie - she throws herself back against the hallway door as though to hold it closed - Irene enters scene and sympathetically tries to quiet her frantic sobs - Cookie begs:

256

INT. FLAT - HALLWAY

CLOSEUP of Don knocking on the door of Cookie's flat - he waits rather anxiously, not sure if he has the right door - Crane is seen in background going down hallway away from camera, secretly amused at Crane's brooding attitude at being ostracized.

257

INT. COOKIE'S FLAT

MED. SHOT Irene whispers to Cookie, indicating the kitchen door in background -

TITLE "HIDE, IF YOU DON'T WANT TO SEE HIM - I PROMISE NEVER TO HAVE HIM CALL AGAIN."

BACK TO SCENE - There is no alternative - Cookie scampers on her tiptoes away from the hallway door and into the kitchen - Irene, brushes back her hair, and assuming a half-way pleasant smile, faces the hallway door.

258

INT. THELMA'S FLAT

SEMI-CLOSE SHOT of Thelma peeking out her partly open hallway door - she suddenly opens it wide, revealing Crane passing down the hallway - he stops, surprised - Thelma motions for him to enter - he puts his finger to his lips for silence, and indicates down the hallway - they both quietly look in the indicated direction -

259

INT. FLAT HALLWAY

MED. LONG SHOT of what Crane and Thelma see - Don and Irene are partly visible in the open doorway of Cookie's flat, quite a distance down the hallway - they exchange greetings - Don, hat in hand, follows Irene out of scene into the flat. Crane takes a cigarette from his vest pocket and sulkily tears it up - Thelma shrugs her shoulders and explains that she thought she did - Crane is childishly sore - he quiete Thelma's explanations with a sneering gesture -

260

INT. THELMA'S FLAT

MED. SHOT of Thelma and Crane looking down the hallway - Crane is frowning sulkily at the idea of Don outrivalling him - he enters the open door into Thelma's flat - Thelma closes it on their backs, secretly amused at Crane's brooding attitude at being outrivaled.

261

INT. COOKIES FLAT

MED. FULL SHOT of Don and Irene - they sit down in opposite chairs - Irene is a trifle nervous - she glances anxiously at the kitchen door - Don is making himself at home - he chats gaily, lighting a cigarette and apparently not noticing Irene's nervous tension.

Don's question she puts off herself from the nervous state of mind Cookie has provoked - she eagerly replies in the affirmative, pleased by the suggestion to leave the flat - she rises, following him to the door.

262  
262

INT. COOKIE'S FLAT - KITCHEN

CLOSE SHOT of Cookie hiding in the flat kitchen - she trembles, evidently unable to muffle her strange fright, and peeks through the keyhole.

263

INT. THELMA'S FLAT

MED. SHOT of Crane and Thelma - Thelma flops down on a divan - Crane, peeved and irritable, seats himself beside her saying:

TITLE: IF YOU'D HAD SENSE ENOUGH TO PUT HER ROOM NUMBER IN YOUR NOTE, I'D HAVE GOTTEN THERE FIRST.  
BACK TO SCENE - Crane extracts Thelma's card from his vest pocket and sulkily tears it up - Thelma shrugs her shoulders and explains that she thought she did - Crane is childishly sore - he quiets Thelma's explanations with a sneering gesture -

268

INT. COOKIE'S FLAT

CLOSEUP of Don waiting for Irene - he glances down at the floor and registers that he sees something

264

INT. COOKIE'S FLAT

INFER: CLOSEUP of Don - he flicks the ashes off his cigarette and asks: where Irene accidentally dropped it.

TITLE: HOW ABOUT A SPIN TO THE BEACH?  
BACK TO SCENE - Don completes title and smiles handsomely at Irene (off) his expression betrays the revelation of a slip idea in his mind.

265  
265

INT. COOKIE'S FLAT

CLOSEUP of Irene - At Don's question she rouses herself from the nervous state of mind Cookie has provoked - she eagerly replies in the affirmative, pleased by the suggestion to leave the flat - she rises, feigning utter happiness.

266

INT. COOKIE'S FLAT - KITCHEN

CLOSEUP of Cookie - hearing Irene accept Don's invitation, she breathes a welcome sigh of relief - the fright gradually leaves her - she takes her eye from the keyhole and wipes the cold perspiration from her brow.

267

INT. COOKIE'S FLAT

MED. FULL SHOT of Don and Irene - as he helps Irene into her coat, his arms almost circle her - their eyes meet and hands touch - Irene blushes and a bit flustered she crosses to the bureau mirror to put on her hat - Don pauses behind her, devouring her beauty with an admiring eye.

268

INT. COOKIE'S FLAT

CLOSEUP of Don waiting for Irene - he glances down at the floor and registers that he sees something peculiar - his mood, he listens intently, once again the map of affairs as Thelma declares:

INSERT  
TITLE

Of the pawn shop ticket on the floor where Irene accidentally dropped it.

BACK TO SCENE: Don glances at Irene (off) and smiles to himself - he quickly stoops and picks up the ticket, stuffing it away in his pocket, a merry twinkle in his eyes - it is obvious that he takes the ticket for a purpose, his expression betrays the formulation of a sly idea in his mind.

269

INT. THELMA'S FLAT

CLOSE SHOT of Crane and Thelma - Crane comes out of his brooding mood as Thelma asks:

TITLE

"DO AS I SAY - LET ME HANDLE THE LITTLE FOOL - AND WE'LL BOTH PROFIT!"

SCENE CONTINUED



269 continued

BACK TO SCENE - This seems to arouse a new interest for Crane - he pinches Thelma's cheek playfully they exchange winks - Crane shyly whispers a reply - Thelma pretends to be shocked - a mysterious glance passes between them.

270

INT. COOKIE'S FLAT

MED. FULL SHOT of Don and Irene as they leave the flat and pass out of scene into hallway, closing the door after them - the instant they are gone, Cookie cautiously enters scene from kitchen and quickly looks the hallway door - she turns to the center of the room, gazing at the closed door in deep meditation - worried, she bites her finger nails absentmindedly and paces up and down the floor restlessly.

275

271

INT. THELMA'S FLAT

Charlie - his face is a sad blank - he turns his back to camera and starts away with MED. CLOSEUP of Crane and Thelma - the latter is talking vigorously - Crane has entirely come out of his sulking mood, he listens intently, once again the man of affairs, as Thelma declares: backward glance, continues on down the sidewalk at a sour, disgusted pace, his face  
TITLE SHE DOESN'T SUSPECT ME - LEAVE EVERY-  
THING TO ME AND SHE'LL BE EATING OUT OF  
YOUR HAND!

BACK TO SCENE Thelma completes title - this seems to satisfy Crane - he nods his head smiling, and pats Thelma's hand, getting over that he is agreeing with her plan - they rise from the divan.

MED. SHOT at door to hallway - Crane is bidding Thelma goodbye - he gallantly bends and kisses her hand platonically - then jestingly remarks:

272

EXT. STREET AT FLAT BUILDING

MED. SHOT of Don and Irene as they emerge from the flat building and advance toward Don's peedster - once out of the flat, Irene has forced herself to forget Cookie's raging aversion to Don, and now she laughs and jests, as gay and carefree as her companion, who seems to be in an especially buoyant state of mind -

273

EXT. STREET - NEAR FLAT BUILDING

MED. SHOT of Charlie coming up the street toward the flat building at a swagger stride, whistling merrily to himself - he carries a large box of candy under one arm and a huge bouquet under the other - he suddenly stops and stares down the street toward the flat building with blinking eyes as he sees.....

274

EXT. STREET AT FLAT BUILDING

SEMI CLOSE SHOT of Don and Irene as they climb into the speedster - Don steps on the gas - Irene snuggles close to him - the car darts down the street into the distance.

275

EXT. STREET - NEAR FLAT BUILDING

CLOSE SHOT of Charlie - his face is a sad blank - he turns his back to camera and starts away with drooping shoulders, all his pep gone - a trash box stands on the curb in scene - Charlie, as he walks away from camera, sadly dumps both bouquet and candy into the trash box, and without even a backward glance, continues on down the sidewalk at a sour, disgusted pace, his cane dragging in a limp hand.

276

INT. THELMA'S FLAT

MED. SHOT at door to hallway - Crane is bidding Thelma goodbye - he gallantly bends and kisses her hand platonically - then jestingly remarks:

TITLE

"OF COURSE I KNOW YOU WOULDN'T ACCEPT  
A PRESENT FOR WHAT YOU'VE PROMISED TO  
DO."

BACK TO SCENE - Thelma mockingly shakes her head - "Of course she wouldn't" - they both laugh at the pretense and exchange "understanding" expressions as Crane goes out of scene through the door - Thelma closes it on his back, thinks to herself for a moment - then exits smilingly toward telephone -

277

INT. THELMA'S FLAT

CLOSE SHOT of Thelma - she enters scene from hallway door and, smiling and happy, calls a number.

278

INT. PAWN SHOP

CLOSE SHOT in the same corner of the pawn shop - the same pawnbroker answers 'phone - same business of anticipating profits, etc.

279

INT. THELMA'S FLAT

CLOSE SHOT of Thelma talking into the mouthpiece of the 'phone -

TITLE "YOU NEEDN'T SEND FOR THE BRACELET - I'VE MADE OTHER ARRANGEMENTS."

BACK TO SCENE - Thelma hangs up the receiver, pleased by the fortunate turn of events.

280

INT. PAWN SHOP

CLOSE SHOT of the pawnbroker - his face falls - he turns from the 'phone - his anticipation sadly ruined -

CLOSE SHOT of Don and Irene, in Club bathing suits, seated on the sand underneath a huge, striped umbrella, they are laughing and jesting, watching the others - very romantically close together.

FADE OUT

280  
FADE IN

INSERT of an engraved club membership card and a coat of arms, etc., lettered to read: Don and Irene, very much under the weather - they  
KNICKERBOCKER BEACH CLUB  
Long Beach, New York.

This certifies that one

DONALD STEEL, ESQ.,

is a life member in good standing.

LAP DISSOLVE TO

281

EXT. BEACH CLUB - DAY

FULL SHOT of a crowded beach club (Santa Monica Beach Club, if available) - club house - striped umbrellas, surf, bathers, etc. - men tossing medicine ball - girls in fancy silk suits, etc. atmosphere of carefree abandon, Broadway's rendezvous for the Smart Set; the nearest of the drunks - he shares Irene's friendly on her bare limb, and offers her the flask. Irene, flustered and embarrassed, refuses and edges away. The drunk flings the flask around her neck and starts to force the flask to her lips. he does so in a jolly, laughing mood.

LAP DISSOLVE TO

282

EXT. BEACH CLUB

CLOSE SHOT of Don and Irene, in Club bathing suits, seated on the sand underneath a huge, striped umbrella, they are laughing and jesting, watching the bathers very romantically close together. Don sees that Irene (off) is in distress - he throws the drunk's arms roughly off him and turns quickly to Irene's aid.

283

EXT. BEACH CLUB

SIDER ANGLE including two of Don's clubmen friends who attended the roof party - they are advancing toward Don and Irene, very much under the weather - they spot Don and boisterously display their intoxicated elation - waving a flask in greeting.

284

EXT. BEACH CLUB

ME SHOT of the two drunks as they stagger up to Don's umbrella, and familiarly squat down between Irene and Don - Irene is plainly embarrassed by the noisy commotion. Don's friends have aroused Don's frowns, not at all pleased by the intrusion, himself. The Clubmen make themselves quite at home, both talking loudly at once, brandishing the flask, etc.

285

EXT. BEACH CLUB

CLOSE SHOT of Irene and the nearest of the drunks - he slaps Irene frindly on her bare limb, and offers the flask. Irene, flustered and embarrassed, refuses and edges away - the drunk flings his arm around her neck and starts to force the flask to her lips. he does so in a jolly, laughing mood - friends raised - he declares:

TITLE

"DON'T BLAME THEM - THEY'RE SO USED TO THE USUAL TYPE OF BEACH-GIRL, THEY DIDN'T KNOW THE DIFFERENCE WHEN THEY SAW YOU."

286

EXT. BEACH CLUB

MED. CLOSEUP of Don and the other drunk - he has his arms circling Don's shoulders, taling in a stuttering voice. Don sees that Irene (off) is in distress - he shoves the drunk's arms roughly off him and turns madly to Irene's aid.



287

EXT. BEACH CLUB

WIDER ANGLE Don sends the drunk who is embracing Irene sprawling on his back with a stiff uppercut flush on his chin - then turning angrily to the other drunk, he grabs him, shakes him roughly, and orders him away. Both drunks look as though a great injustice had been done them - they really meant no harm, not much!

288

EXT. BEACH CLUB

CLOSE SHOT of one drunk as he helps his flattened pal to his feet from where Don knocked him - they scamper out of scene without further adieu, toward the surf, staggering in each other's arms, noisily belating Don's insult. Their hands clasp together, each certain of the other's situation, thrilled by this first display of familiarity between them

FACE CUT

289

EXT. BEACH CLUB

CLOSE SHOT of Irene, horrified by the scene the drunks have created. Don sits down beside her, apologizing for the mess his club friends caused - he declares:

TITLE

"DON'T BLAME THEM - THEY'RE SO USED TO THE USUAL TYPE OF SHOW-GIRL, THEY DIDN'T KNOW THE DIFFERENCE WHEN THEY SAW YOU."

BACK TO SCENE - Irene blushes under the compliment - Don edges closer to her - his hand creeps nearer hers - they both forget the unfortunate incident, smiling up into each other's eyes.

290

EXT. BEACH CLUB

MED. SHOT of the two drunks staggering along the beach at the edge of the surf - they pause for a drink, their backs to the water - a huge breaker comes up behind them and knocks them spinning, head over heels in the tide.

291

EXT. BEACH CLUB

ME. CLOSEUP of Don and Irene - they see the drunks take the spill and get a hearty laugh out of it - Don's hand brushes against Irene's - he gently squeezes it - their eyes meet, both blushing, both a trifle flustered, not knowing whether to withdraw their hands or not.

Barling enters:

292

EXT. BEACH CLUB

CLOSEUP of Don's and Irene's hands, lightly touching each other - Irene returns Don's frail squeeze and snuggles her hand into the palm of his - Don takes a tip from Irene's lead and increases the pressure of his fingers. Their hands clasp together, each certain of the other's infatuation, thrilled by this first display of familiarity between them

INT. COOKIE'S FLAT

Shot of Cookie sitting at the center table, pen and ink and a sheet of stationery are before her. She is lost in thoughtful meditation, a FADE OUT as she glances at the stationery smiling hopelessly to herself, a tear hidden behind the smile - she looks across the small unrepresenting flat, then biting her lip, continues to write:

INSERT

same sheet of stationery - Cookie writes:

The great producer called at my suite and made me a marvelous offer, but.....

LAP DISSOLVE TO -

INT. RECEPTION CHAMBER

Shot of a gorgeously appointed reception chamber, exquisitely furnished - Joe is, in an elaborate Apollo's dress, leisurely reclining on a pillowed lounge, several maids in attendance - a uniformed waiter enters and advances to Joe.

FADE IN

INSERT Of a sheet of expensive stationery - it is headed as

RITZ-ASTOR

New York City

A feminine hand enters insert and starts to write:

Darling Mother:

You will be surprised to learn  
I am living at this wonderful hotel -  
my success on the stage is assured....

The hand is withdrawn from the INSERT.

INT. COOKIE'S FLAT

CLOSE SHOT of Cookie sitting at the center table, pen and ink and a stack of stationery are before her - she is lost in thoughtful meditation, a trifle saddened - she glances at the stationery smiling hopelessly to herself, a tear hidden behind the smile - she looks around the small unprepossessing flat, then biting her lip, continues to write:

INSERT same sheet of stationery: Cookie writes: get a laugh from the wise ones - he greets Cookie profusely - Cookie seems The great producer called at my suite a legal looking and made me a marvelous offer, but...

LAP DISSOLVE TO -

TITLE "VERY MONEY, DEAR SIR - BUT I'VE SIGNED TO PLAY OPPOSITE MR. BARTON!"

INT. RECEPTION CHAMBER

MED. SHOT of a gorgeously appointed reception chamber, magnificently furnished - Cookie, in an elaborate dressing gown, is leisurely reclining on a pillowed lounge, several maids in attendance - a uniformed butler enters and advances to Cookie.

...so, dear mother, look for your daughter's name in the bright lights soon!

295  
298

INT. RECEPTION CHAMBER

CLOSE SHOT of Cookie and the butler - he bows deeply and gravely announces: - she begins to weep, moved by her own depressed emotions - tears. TITLE "THE GREAT PRODUCER HAS ARRIVED, and it is MY LADY," then turning toward the bureau.

BACK TO SCENE - Cookie is not a bit impressed - she gestures lightly for the butler to show him in - the butler bows and exits - Cookie yawns, rather lazily bored.

296

INT. RECEPTION CHAMBER

END POINT of Cookie - she comes to the bureau to read with envelope and pities her, sadly weeps, opening it - two silver dollars and a book of slaps are revealed - from the book she affixes it to the envelope as she sees Irene's powder box (the MED: FULL SHOT of Cookie - the maids stand in attendance the Butler draws back the tapestries from an archway, revealing the great producer - he dramatically advances to Cookie, plainly in awe of her importance, registering a real wholesome friendship for her companion.

the end of a telephone bell ringing.

297

INT. RECEPTION CHAMBER

CLOSE SHOT of Cookie - the great producer enters - he is garbed in semi-ministerial black, after the fashion of M. Belasco, and resembles him closely enough to get a laugh from the wise ones - he greets Cookie profusely - Cookie seems to take his visit for granted - he draws a legal looking document and starts reading it aloud - Cookie interrupts him, declaring:

TITLE "VERY SORRY, DEAR SIR - BUT I'VE SIGNED TO PLAY OPPOSITE MR. BARRYMORE!"

301

BACK TO SCENE - This breaks the great producer's heart - he pleads and begs and sobs on Cookie's shoulder for her to reconsider - but no, Cookie is firm, she will not accept. CAP DISSOLVE TO

INSERT

Of another portion of Cookie's letter - she writes: HE GAVE ME AN ORCHID WHICH

And so, dear mother, look for your daughter's name in the bright lights soon.

Your loving  
Gwendolyn.

298

INT. COOKIE'S FLAT

MED. CLOSEUP of Cookie - she laughs to herself, mocking her own depressed emotions - tears glisten on her cheeks - she signs the letter and slips it in an envelope - then rises turning toward the bureau.

299

INT. COOKIE'S FLAT

CLOSE SHOT of Cookie - she comes into scene at bureau with envelope and picks up her vanity case, opening it - two silver dollars and a book of stamps are revealed - she takes a stamp from the book and affixes it to the envelope as she does so she sees Irene's powder box (the one in which Irene saves her pennies for the repurchase of her mother's wedding gown) Cookie smiles pathetically to herself, takes one of the dollars from her vanity case and puts it in Irene's box of savings, registering a real wholesome friendship for her companion.

INSERT

Of a telephone bell ringing.

300

INT. COOKIE'S FLAT

MED. SHOT Cookie sets the stamped envelope on the bureau with her vanity case and crosses foreground to wall telephone, answering it curiously.

301

INT. CORNER OF FLORIST SHOP

CLOSE SHOT of a corner of a classy flower shop - a clerk is speaking into the mouthpiece of a phone - he says:

TITLE

"AN OLD CRUSH OF YOURS JUST BLEW IN TOWN - HE CAVE ME AN ORCHID ORDER - SHALL I SEND 'EM UP?"

BACK TO SCENE - The florist completes the title.



302

INT. COOKIE'S FLAT

CLOSEUP of Cookie at the phone - her face brightens - she quickly replies:

TITLE "KEEP 'EM - I'LL TAKE THE USUAL CASH DISCOUNT."

BACK TO SCENE - Cookie gleefully hangs up and turns happily back toward bureau.

303

INT. COOKIE'S FLAT

CLOSE SHOT of Cookie - she returns in an exhilarated mood to the bureau - flings open her vanity case, takes out the remaining silver dollar and happily tosses it into Irene's saving box, whistling and dancing cute little steps, her spirits bolstered by the unexpected good luck.

FADE OUT

304

FADE IN

EXT. STREET AT FLAT BUILDING - DAY

MED. LONG SHOT of Don's speedster advancing down the street - it comes to a halt in front of the flat building in foreground - Don removes his hat and helps Irene alight to the sidewalk. Don waits, hat in hand, until the door closes on her back, then turns slowly back toward his speedster (off)

305

EXT. STREET AT FLAT BUILDING

CLOSE SHOT of Don and Irene bidding each other goodbye - Don becomes extremely sincere, one of the rare times he ever does - fumbling his hat awkwardly, he looks down into Irene's smiling features and manages to say:

TITLE "IT MAY SOUND SILLY, IRENE - BUT SOMEHOW TODAY YOU'VE MADE ME FEEL ALL WRONG."

BACK TO SCENE - Don is very serious - he lowers his eyes with a suggestion of shame.

306

EXT. STREET AT FLAT BUILDING

CLOSEUP of Irene - Irene is a bit baffled by his statement - she replies:

TITLE "I'M SORRY - I REALLY LIKE YOU, DON -  
I DIDN'T MEAN TO MAKE YOU UNHAPPY."

BACK TO SCENE - Irene too is sincere.

307

EXT. STREET AT FLAT BUILDING

CLOSEUP of Don - Don reassures her explaining:

TITLE "IT ISN'T YOU - IT'S ME. A GIRL  
LIKE YOU COULD MAKE ANYONE HATE  
THE USELESS LIFE I LEAD."

BACK TO SCENE - Don is thoughtfully silent - Irene's hands enter scene - shake Don playfully by the shoulders, getting him out of the repentant state of mind - Don smiles and comes out of his repentant state of mind.

308

EXT. STREET AT FLAT BUILDING

MED. SHOT of Don escorting Irene to the door - they shake hands rather romantically long, and exchange parting courtesies - Irene enters the flat building - Don waits, hat in hand, until the door closes on her back, then turns slowly back toward his speedster (off)

CLOSEUP of Irene - Cookie's dictation is a blow to Irene she whirls around facing camera and retorts, nervously pulling at the fringe on her dress, the first time we have seen her angry:

309

EXT. STREET AT FLAT BUILDING

SEMI CLOSE SHOT of Don as he climbs back in his car - he has again relapsed in the repentant mood he displayed before Irene - he pulls his hat over his brow and slouches down in the car seat - as he goes to turn on the motor, a recollection comes to him - he produces the pawn ticket from his pocket - looks at it, registers a happy idea - steps on the gas and drives swiftly out of scene.

FADE OUT

SUBTITLE

DAILY MEETINGS WITH DON RESULTED IN A  
BITTER MISUNDERSTANDING BETWEEN COOKIE  
AND IRENE.

FADE IN

INSERT

Of a silver framed photograph of Don -  
autographed thus "To Irene with all my  
love, Don."

LAP DISSOLVE TO

310

INT. COOKIE'S FLAT

MED. SHOT of Irene carefully placing the framed  
photograph on the bureau - Cookie is behind her,  
watching with cold emotionless eyes - Irene registers  
profound admiration for the photo - she re-reads the  
autograph silently to herself - Cookie frowns -

311

INT. COOKIE'S FLAT

CLOSEUP of Cookie - her anger against Don is aroused  
by Irene's open display of infatuation - she exclaims:  
"THE ROTTER IS BLOWING YOU - JUST AS  
HE DOES ALL THE OTHERS, IS YOU'VE GOT  
TO GIVE HIM UP!"

TITLE

"THE ROTTER IS BLOWING YOU - JUST AS  
HE DOES ALL THE OTHERS, IS YOU'VE GOT  
TO GIVE HIM UP!"

BACK TO SCENE - Cookie is raging mad, striking her  
point - clenching her teeth, she turns away.

312

INT. COOKIE'S FLAT

COOKIE'S FLAT - Irene, dressed to go out - she is  
spraying perfume on herself with an atomizer - a  
CLOSEUP of Irene - Cookie's dictation is a blow to Irene  
she whirls around facing camera and retorts, nervously  
pulling at the fringe on her dress, the first time we  
have seen her angry: her smart attire.

TITLE

"I'LL SEE DON WHENEVER I PLEASE AND  
I WON'T STAND FOR YOU CONSTANTLY  
INSULTING HIM!"

BACK TO SCENE - Irene is on the verge of angry tears -  
her tiny hands quiver, she bites her lip impulsively and  
drops her head -

313

INT. COOKIE'S FLAT

MED. SHOT Cookie begins frantically to pace up and down the room - Irene has her back to her - Cookie pauses, turns, facing her and exclaims:

TITLE

"I DESPISE HIM, AND I CAN'T RESPECT  
HIS FRIENDS - ONE OF US WILL HAVE  
TO MOVE."

BACK TO SCENE - Cookie has worked herself up to the point of separation - she turns to the bureau and grabs the framed photo, slams it to the floor and wrathfully smashes it with her heel - Irene stands almost paralyzed by Cookie's maddened outburst - she comes out of the daze and bends down on her hands and knees over the broken photo.

314

INT. COOKIE'S FLAT

CLOSE SHOT of Irene on her hands and knees - tears dim her eyes as she collects bits of the smashed photo - she looks up at Cookie (off) and declares:

TITLE

"YOU'VE TAKEN A VERY FOOLISH ATTITUDE  
TO JUSTIFY MY BELIEF IN DON, I'M  
LEAVING."

INT. THELMA'S FLAT

CLOSEST of Thelma - she enters very much at home - rather pleasantly, friendly, smiling, saying, "Hello."

315

INT. THELMA'S FLAT

MED. SHOT of Thelma, dressed to go out - she is spraying perfume on herself with an atomizer - a fuzzy pomeranian waddles at her feet - Thelma picks it up and sprays it thoroughly with the perfume - then with the pet tucked under her arm, exits toward the hallway door, proud of her smart attire.

316

INT. COOKIE'S FLAT

WIDER ANGLE of Irene and Cookie - Irene crosses to the bureau - lays down the photo, takes her suitcase from underneath and pulls open her bureau drawers, starting to remove her clothing - Cookie stands watching her in panting silence - her anger has not yet died, she seems no longer the kind, sympathetic companion - she watches each of Irene's moves with an air of cruel frigidity.

317

INT. FLAT HALLWAY

CLOSE SHOT of Thelma about to knock on the door of Cookie's flat - she pauses - hears something and presses her ear to the door puzzled.

318

INT. COOKIE'S FLAT

CLOSE SHOT of Irene emptying the bureau drawer into her suitcase - she places the demolished photo tenderly among her few belongings, and with it, her powder box of savings, then lowers her eyes to hide forlorn tears - Cookie steps into the scene behind Irene her expression softens - she starts to make amends, declaring:

TITLE: "PLEASE DON'T LEAVE - I DISTRUST YOU DON'T BECAUSE HE IS MY FRIEND"

BACK TO SCENE - Cookie is interrupted by a noise at the hallway door - both she and Irene look toward it surprised.

319

INT. COOKIE'S FLAT

CLOSEUP of Thelma - she enters very much at home - rather pleasantly, friendly, smiling, saying, "Hello."

320

INT. COOKIE'S FLAT

MED. SHOT of Thelma, Irene and Cookie - Thelma saunters over between the two girls and facing Irene says:

TITLE: "COME OVER TO MY ROOM, DEARIE - I'VE GOT A SWELL NEW WRAP TO SHOW YOU!"

BACK TO SCENE - Irene don't know whether to go or not - impulsively she snaps closed her suitcase, mumbles something about just going out, and taking her hat, coat and suitcase, walks with Thelma toward door - Cookie has stood watching in silence - now she follows toward door, worried.



321

INT. COOKIE'S FLAT

SEMI CLOSE SHOT at door - Thelma cleverly steers Irene out the door to hallway laughingly and talking as though nothing has occurred between Irene and Cookie - as Irene exits, Cookie enters scene - Thelma glances at Cookie, shrugs, smiles to herself and casually blocking Cookie from following, goes on out of scene into the hallway. Cookie worried, stands in the doorway.

BACK TO SCENE - Thelma completes title, silently awaiting the effect on Irene.

322

I T. FLAT HALLWAY

MED. LONG SHOT Cookie with back to camera in foreground - Thelma leading Irene into her flat in background - Thelma is playing the assumed role of Good Samaritan 100% - they exit into flat out of scene - Cookie turns facing camera, registering deep anxiety - she bites her fingernails absentmindedly, then frowning, enters door to her own flat and closes it.

BACK TO SCENE - Irene has bought her a studio apartment in a new village.

323

INT. THELMA'S FLAT

BACK TO SCENE - Irene is greatly impressed - she looks at Thelma admiring eyes, seeing nothing wrong in a birth day present - Thelma continues:

MED. SHOT of Thelma and Irene - Thelma takes Irene's suitcase and puts it aside - Irene sits down in a divan, Thelma beside her, her arms around Irene, comforting, sympathizing and doing her utmost to win Irene's innocent confidence.

BACK TO SCENE - In saying, Thelma springs her act in the hole - Irene can't believe her ears - when Thelma repeats the invitation, Irene is thrilled to death, she protests about the expense, she couldn't pay her share, she pantomimes, indicating her purse - Thelma

324

INT. THELMA'S FLAT

off - what's a few dollars among friends, and Irene falls for the clever act - Thelma takes her MED. CLOSEUP of Irene and Thelma - Irene tells Thelma of her troubles - Thelma replies: unexpected invitation.

TITLE

"MAYBE COOKIE AND DON HAD AN AFFAIR? IF HE JILTED HER, SHE'D NATURALLY BE JEALOUS."

BACK TO SCENE - This gives Irene something to think about which she never considered - she silently meditates on the possibility.

BACK TO SCENE - Irene is completely alone - she is in her room, thinking about the invitation and the possibility of a new life. She is alone, and she is thinking about the invitation and the possibility of a new life.

325

INT. THELMA'S FLAT

CLOSEUP of Thelma as she gets over her secret jealousy and hatred for Irene - an idea obviously comes to her - she brightens her expression for Irene's benefit (off) and exclaims happily:

TITLE "NOW'S NO TIME FOR TEARS - TOMORROW'S MY BIRTHDAY, AND I'VE BEEN GIVEN A MARVELOUS PRESENT."

BACK TO SCENE - Thelma completes title, slyly awaiting its effect on Irene.

326

INT. THELMA'S FLAT

WIDER ANGLE Irene forgets her own worries for the moment, and politely asks Thelma what her birthday present is - Thelma joyously replies:

TITLE "CRANE WILDER HAS BOUGHT ME A STUDIO APARTMENT IN GREENWICH VILLAGE."

BACK TO SCENE - Irene is greatly impressed - she looks at Thelma with admiring eyes, seeing nothing wrong in a birth day present - Thelma continues:

TITLE "COOKIE'S MISTREATED YOU, BUT I'LL MAKE UP FOR IT - I WANT YOU TO LIVE WITH ME, HONEY!"

BACK TO SCENE - So saying, Thelma springs her ace in the hole - Irene can't believe her ears - when Thelma repeats the invitation, Irene is thrilled to death, she protests about the expense, she couldn't pay her share, she pantomimes, indicating her purse - Thelma laughs, this off - what's a few dollars among friends, and Irene falls for the clever act - Thelma takes her in her arms, feigning sincere companionship - Irene is dazzled by her friendship and the unexpected invitation.

327

INT. THELMA'S FLAT

CLOSEUP of Thelma hugging Irene (who is suggested in scene - her back to camera) Thelma's lips curl in a sneer, she knowingly tilts her head, convinced that Irene has swallowed hook, line and sinker and tickled that she has.

FADE OUT

330

**SUBTITLE** GREENWICH VILLAGE - MARKET PLACE OF  
GENIUS AND HOKUM - WHERE SHORT-HAIRED  
LADIES BOUGH THEIR KNEES, AND LONG  
HAIRRED MEN PAINT THEIR LIPS.  
MADE IN USA and declared:

328

**EXT. GREENWICH STREET - DAY**

ONG SHOT of a typical narrow, cobblestoned Greenwich Village Street - semi crowded with various characters a few men in artist smocks, a few women in mannish attire, one leaning against a telephone pole, casually smoking - distinct Bohemian atmosphere - sandwich men with banner advertising "The Provostown Players in Kostka's Guillotine", telescope men "3¢ for a look at Venus", etc.

LAP DISSOLVE TO

331

**INT. GREENWICH VILLAGE - SUITE**

329

CRANE of Crane - as he continues his benevolent feature at the magnificent luxuries, he continues:

**MED. FULL SHOT** of an elaborate Bohemian studio suite (two main rooms) - low arched ceilings, batik tapestries, Russian brass panels and candlesticks, bronze statues, oil paintings, incense burners - combination reception and dining room in foreground - twin beds visible in sleeping chamber in background - door to hallway opens off left from curved alcove - stone fireplace - cross swords and silver shield above, etc.

332

Crane and Irene and Thelma are in scene - Crane with his polished man-about-town manner, is carelessly pointing out the luxuries the suite affords - Irene is eagerly following him from one luxury to the next, thrilled and dazed by the comforts she never dared think of heretofore, Thelma trails behind them rather bored, only displaying joyous emotion when face to face with Irene - Irene's suitcase is discovered in main room near corridor door.

Crane of Crane and Irene - Crane bends over  
suitcase, and Irene's hand is on it, she  
will find it, Irene, finding her suitcase - then he  
turns to Thelma and says:

330

INT. GREENWICH SUITE

SEMI CLOSE SHOT of Crane, Irene and Thelma, as the latter profusely showers him with thanks - Crane pretends to take his gift as a matter of fact - Irene too tries to show her appreciation - but Crane only shrugs and declares:

TITLE

"NOW THAT BOTH OF YOU GIRLS ARE TO SHARE THIS LITTLE GIFT, MY ONLY THOUGHT IS THAT YOU SHALL BE HAPPY."

BACK TO SCENE - For once Crane actually seems sincere - Thelma is forced to turn her head to conceal an irresistible grin at his realistic portrayal - Irene is awed by his great, wholesome generosity - she innocently misses the wink that passes between them.

331

INT. GREENWICH SUITE

CLOSEUP of Crane - as he continues his benevolent address with a depreciating gesture at the magnificent luxuries, he declares:

TITLE

"FOR A MAN OF MY MODEST MEANS, THIS IS NOTHING - BUT TO AID YOU BOTH IN YOUR EARNEST CAREERS, IS EVERYTHING."

BACK TO SCENE - With this, Crane glances at his pocket watch, mentions the lateness of the hour, and turns toward the door - they both exit toward center of room.

332

INT. GREENWICH SUITE

WIDER ANGLE of Irene and Thelma - as they escort Crane to the corridor door - he opens the door, and pauses, facing them, the suave, big-hearted benefactor. Thelma is thoughtful - she watches Irene nervously start to speak - then slowly remarks:

333

INT. GREENWICH SUITE

CLOSE SHOT of Crane and Irene - Crane bends very courteously, and kisses Irene's hand with a platonic, indifferent attitude, bidding her goodbye - then he turns to Thelma (off) and says:

334

INT. GREENWICH SUITE

CLOSE SHOT of Crane and Thelma as he caresses her hand with a gallant bow, holding it rather long.

335

INT. GREENWICH SUITE

CLOSE SHOT of Crane's lips kissing Thelma's hand - his own holds hers - she quickly slips a key into his hand.

336

INT. GREENWICH SUITE

WIDER ANGLE Crane departs casually slipping the key into his pocket and closes the corridor door on his back - Irene and Thelma turn from watching him and clasps hands joyously (pretended on the part of Thelma) - Irene takes in the gorgeous suite with a sweeping gaze and declares:

TITLE "IT SEEMS LIKE A WONDERFUL DREAM -  
I'LL NEVER GET DONE THANKING YOU,  
THELMA!"

340

BACK TO SCENE - Thelma modestly refuses to be thanked - she's just good hearted, that's all - Irene picks up her suitcase - they both exit toward center of room -

337

INT. GREENWICH SUITE

MED. SHOT Irene places her suitcase on a chair Thelma is very thoughtful - she watches Irene merrily start to unpack - then shrewdly remarks:

TITLE "I'M GOING ON A PARTY TONIGHT - DON'T  
WAIT UP FOR ME - I MAY BE A LITTLE  
LATE."

BACK TO SCENE - Irene smilingly nods not giving Thelma's statement more than a vague half thought - she is openly thrilled by the new home - Thelma is satisfied by the success of her alibi and this she registers secretly to herself as Irene turns her back, arranging her few unpacked garments on the chair.



338

INT. GREENWICH SUITE

CLOSE SHOT of Irene as she takes the smashed photo of Don from the open suitcase, brushes the broken bits of glass from it and kisses it, revealing deep affection. She then looks at the photo with an effort to put it out - Jackie puts on the photo and starts to shove it back in. He then looks at the photo with a grimace.

339

INT. GREENWICH SUITE

CLOSEUP of Thelma as she sees Irene (off) embrace Don's photo - her jealousy surges up within her - she narrows her eyes bitterly - then shrugs and smiles grimly, revenge plainly stamped in her features, picking up the photo.

FADE OUT

SUBTITLE: EARLY THAT EVENING AT THE SWAGGER EMPIRE CLUB - RENDEZVOUS OF BROADWAYS' CHOICE BACHELORS.

FADE IN

INT. CLUB CARD ROOM

CLOSEUP of Crane at the card table telephone - Crane humorously asks a question and pauses rather anxiously for the answer.

INT. CLUB CARD ROOM

MED. SHOT of Crane and Charley seated at a card table in the corner of a fashionable man's club - poker chips, etc. before them - they have finished playing and are chatting nonchalantly - Charley becomes dreamily romantic, fumbling the chips and saying:

TITLE: "I'VE KNOWN A FEW INNOCENT SHOW GIRLS, BUT BELIEVE ME, THAT IRISH KID WINS THE OLIVES."

BACK TO SCENE - Crane with his tongue in his cheek, smilingly agrees - Charley raves on - a Jap page boy enters scene, bows to Crane and tells him he is wanted on the phone - he produces a phone from under the table - Crane lifts the receiver to his ear with a bored attitude and says, "hello" in the mouthpiece - Charley leans back drowsily.

341

INT. THELMA'S FLAT

CLOSE SHOT of Thelma at the phone stand in her flat - she greets Crane over the phone and starts to talk with a wide smile.

342

INT. FLAT HALLWAY

SEMI-CLOSEUP of Cookie coming down the hallway past Thelma's door - the door is open barely an inch - Thelma's pomeranian darts through the crack, widening it in an effort to get out - Cookie picks up the pet smiling, and starts to gently shove it back in the flat - she hears Thelma (off) and listens suspiciously.

343

INT. THELMA'S FLAT

CLOSEUP of Thelma as she speaks into the phone with a wide, snickering grin:

TITLE

"I'VE GOT A LAUGH FOR YOU - IRENE'S STILL DOWN IN THE VILLAGE - MAKING THE STUDIO 'HOME LIKE'".

344

INT. CLUB CARD ROOM

BACK TO SCENE - Thelma giggles at the joke - his little sister, a spoiled little girl, who looks over and whispers something in Charley's ear, indicating he's gone - Charley looks at the door and with a bit of astonishment - he registers incredulity, shaking his head in utter disbelief - Crane, rat-like, extracts the studio white key from his pocket and, pleased by his assumed superiority, strikes him humorously - he asks a question and pauses rather anxiously for the answer.

345

INT. THELMA'S FLAT

CLOSEUP of Thelma as she replies to Crane's inquiry:

TITLE

"DON'T WORRY - I'VE FIXED EVERYTHING CRANEY - SHE'LL BE WAITING."

BACK TO SCENE - Thelma completes title - she laughingly bids Crane goodbye and hangs up.

346

INT. CLUB CARD ROOM

CLOSEUP of Crane, pleased by what he has heard, he too hangs up, shrugging lightly, proud of his ingenuity.

347

INT. FLAT HALLWAY

CLOSE SHOT of Cookie listening to Thelma (off) with frightened eyes - the instant she hears the phone click as Thelma puts down the receiver, Cookie quickly sets the pomeranian by the edge of the door, and turns quickly out of scene, registering a nervous, anxious reaction from what she has overheard.

348

INT. CLUB CARD ROOM

CLOSE SHOT of Crane and Charley - Charley comes out of his drowsiness and resumes his conversation where it was interrupted by the phone call - he continues:

TITLE "YOU KNOW, I COULD FALL IN LOVE WITH HER - IRENE. I MEAN - I'D BET ON HER INNOCENCE ANY TIME."

BACK TO SCENE - Charley is romantically sentimental - his title gets a cynical sneer from Crane, who leans over and whispers something in Charley's ear, indicating the phone - Charley takes whatever Crane has said with a jolt of astonishment - he registers incredibility shaking his head in utter disbelief - Crane, rat-like proves his point - he extracts the studio suite key from his pocket and, pleased by his assumed superiority, nonchalantly shows it to Charley -

INSERT Of the Greenwich suite key in Crane's hand.

LONG SHOT of the alley as Don is seen to climb into his limousine after Irene - the chauffeur drives the car past the row of waiting taxis and on down the alley toward the street intersection - the show girls and their male companions are scattered about leaving the theater.

349

INT. CLUB CARD ROOM

CLOSEUP of Charley - he is comically heartbroken - he sinks his head in the palm of his hand with sour, exaggerated disappointment - Crane chuckles utterly disillusioned.

FADE OUT

SUBTITLE

THROUGHOUT THE PERFORMANCE THAT NIGHT, IRENE THOUGHT ONLY OF HER NEW HOME - AND WHEN THE CURTAIN RANG DOWN----

350

FADE IN  
EXT. ALLEY NEAR STAGE DOOR - NIGHT

MED. SHOT of Irene and Don hesitating at the door of Don's limousine, near the stage entrance - the show girls are seen in background streaming into the alley and pairing off with their individual "John" - Irene is exceptionally gay - she teasingly says:

TITLE "I'VE GOT A MARVELOUS SURPRISE - HAVE YOUR CHAUFFEUR DRIVE TO THIS ADDRESS."

BACK TO SCENE - Don takes the card Irene offers and hands it to the chauffeur, wondering what can be in store for him, he assists Irene in the closed car.

351

EXT. ALLEY - NEAR STAGE DOOR - NIGHT

CLOSE SHOT of Thelma standing aside from the gathering of show girls and sharply watching Don and Irene (off) - several taxis are parked at the curb in background - she turns impulsively toward it -

352

EXT. ALLEY - NIGHT

MED. LONG SHOT of the alley as Don is seen to climb into his limousine after Irene - the chauffeur drives the car past the row of waiting taxis and on down the alley toward the street intersection - the show girls and their male companions are scattered about the scene, leaving the theater.

353

EXT. ALLEY NEAR STAGE DOOR - NIGHT

MED. SHOT of a taxi driver, waiting in front seat for a fare - Thelma hurriedly enters scene and pointing after the departing limousine (off) exclaims:

TITLE "FOLLOW THAT CAR AND I'LL DOUBLE YOUR FARE."

BACK TO SCENE - the chauffeur eagerly starts the motor - Thelma quickly steps into the tonneau - the car jerks away from the curb out of scene -

354

EXT. ALLEY NIGHT

LONG SHOT with Don's limousine in background turning out of alley into cross street as Thelma's taxi enters scene across foreground and speeds after it, rapidly gaining.

355

INT. DON'S LIMOUSINE IN ACTION

CLOSE SHOT of Don and Irene snuggled romantically close together in the tonneau of Don's closed car - Don takes a bundle from the floor and starts unwrapping it, smiling to himself - Irene watches him with curious anticipation - he opens the bundle revealing:

INSERT

Of the opened bundle on Don's lap - it contains Irene's mother's wedding gown, just as she last saw it in the pawnshop.

356

INT. DON'S LIMOUSINE IN ACTION

CLOSEUP of Irene as she realizes that Don has somehow retrieved her mother's treasure - tears of happiness dim her eyes - she doesn't know how to thank him, or what to say - she is just plain overjoyed and hugs the gown to her breast tenderly.

357

INT. DON'S LIMOUSINE IN ACTION

MED. CLOSEUP of Don and Irene - Don takes advantage of the opportune moment - he seizes Irene in his arms and showers her lips with devoted kisses - Irene starts to draw away, then willingly returns his loving caresses - the gown embraced between them.

358

INT. TAXI IN ACTION

CLOSEUP Thelma in the tonneau of the cab, eagerly keeping her gaze out the taxi window on the limousine ahead (off) she suddenly gives a jealous curse as she sees -



359

EXT. DON'S LIMOUSINE IN ACTION

CLOSEUP of the rear toonau window of Don's limousine from the outside - the shade is lowered - the shadow of Don and Irene's heads close together is reflected through the shade in silhouette as a passing headlight shines on them.

360

INT. TAXI IN ACTION

Thelma turns her eyes from the sight and nervously issues orders to her driver - her fingers beat an agitated tattoo on the cab window -

361  
365

INT. DON'S LIMOUSINE IN ACTION

CLOSE SHOT of Don and Irene - with one final caress, Don finally releases Irene from his embrace - she dries the tears of joy from her eyes and happily rewraps the gown in its bundle - Don draws a tiny velvet box from his pocket and takes Irene's hand, asking:

TITLE "WILL YOU, DEAR? YOU KNOW OUR LOVE IS CERTAIN."

BACK TO SCENE - Don snaps open the velvet box - Irene is breathless - her head swims in a merry whirl -

366

INSERT Of a platinum diamond and sapphire engagement ring, tucked away in a plush velvet box.

EXT. A view of the street with studio building in foreground - Don's limousine is parked at the curb near the entrance - the taxi is coming down street - it slows down and stops a dozen paces behind the limousine.

362

INT. DON'S LIMOUSINE IN ACTION

CLOSEUP of Irene, her head in a dazzled whirl by Don's proposal - she starts to shake her head, then pauses thoughtfully and solemnly declares:

TITLE "I LOVE YOU, DON - AND I'LL TRY TO BE A REAL WIFE."

BACK TO SCENE - Irene completes title, her heart going out to Don.

363

INT. DON'S LIMOUSINE IN ACTION

WIDER ANGLE of Irene and Don as he slips the ring on her finger and they go eagerly into each other's arms - Don tenderly kissing the tears from Irene's eyes.

364

INT. STREET - NIGHT

LONG SHOT of a dark street - the taxi is speeding along behind Don's limousine - they rapidly draw away from camera

FADE OUT

365

INT. GREENWICH SUITE CORRIDOR - NIGHT

MED. FULL SHOT of the corridor outside the studio suite - Don escorts Irene to her door in foreground - she unlocks it and stands, holding it closed, playfully keeping him from entering - Don gazes wonderingly about the spacious corridor not altogether favorably impressed by the lackadaisical Bohemian environment -

366

EXT. GREENWICH STREET

MED. LONG SHOT of the street with studio building in foreground - Don's limousine is parked at the curb near the entrance - the taxi is coming down street - it slows down and stops a dozen paces behind the limousine.

367

INT. GREENWICH SUITE CORRIDOR

CLOSE SHOT of Irene and DON at the door - Don is questioning Irene rather skeptically - he remarks:

TITLE

"IT MUST BE EXPENSIVE TO SUPPORT A SUITE ALL BY YOURSELF - DON'T TELL ME YOU'VE INHERITED A FORTUNE?"

BACK TO SCENE - Irene teasingly shakes her head in a cute, vivacious manner and replies:

TITLE

"CALL TOMORROW WHEN EVERYTHING'S 'DOLLED UP' AND I'LL EXPLAIN - IT WOULDN'T BE PROPER TO HAVE YOU IN THIS LATE."

SCENE CONTINUED

367 continued

BACK TO SCENE - Don coaxes, but Irene is mischievously firm - she is determined that Don shall not see the studio until everything is arranged to suit her desires, and she cutely stands by her scheme - Don at last gives in, laughing at his boyish suspicions.

368

EXT. GREENWICH STREET

MED. SHOT of Thelma and the taxi chauffeur as she emerges from the tonneau, quickly pays her fare, tips him liberally, and turns facing the entrance to studio building - the cab drives out of scene behind her, leaving her standing alone - she steps partly behind a lamppost, waiting anxiously.

369

INT. GREENWICH SUITE CORRIDOR

MED. FULL SHOT with Don and Irene at door in foreground - they exchange parting caresses and Don exits down the corridor toward the street entrance - Irene stands watching him until he exits to street then with a happy, contented sigh, she enters the studio out of scene, closing the door.

BACK TO SCENE - Thelma completes title with a sneer of hatred.

370

EXT. GREENWICH STREET

MED. SHOT of Don's limousine, chauffeur waiting in the seat - Don enters scene across foreground and starts to climb in his car - Thelma enters scene and stops him.

Don says to Thelma - "I've got to see you on a very serious matter - have your chauffeur drive us through the park!"

371

EXT. GREENWICH STREET

CLOSE SHOT of Thelma and Don - Thelma assumes a desperate seriously affront and insists:

TITLE "I'VE GOT TO SEE YOU ON A VERY SERIOUS MATTER - HAVE YOUR CHAUFFEUR DRIVE US THROUGH THE PARK!"

BACK TO SCENE - Don is baffled by the curious demand Thelma insists and quickly enters the tonneau of the car without waiting for a reply - there is no alternative for Don - he gives the chauffeur a sully order and joins Thelma, frowning - the car starts out of scene -

372

INT. GREENWICH SUITE

MED. FULL SHOT Irene has removed her hat and coat and is earnestly endeavoring to readress the suite to her personal decorative views, several of the paintings have been removed to different locations - Irene is now in a chair struggling to hoist a statue into its new place on the fireplace mantle in foreground, and is experiencing difficulty.

373

INT. DON'S LIMOUSINE IN ACTION

MED. CLOSEUP of Thelma and Don who is plainly annoyed by Thelma's strange demand for his attention - Thelma faces him squarely and declares:

TITLE "I KNOW YOU DON'T CARE FOR ME, BUT  
YOU'RE A GOOD FELLOW, AND I'D HATE TO  
SEE YOU TRICKED!"

BACK TO SCENE - Don's blood begins to boil - he fixes Thelma with a cold scowl and demands an explanation - jealousy comes to the surface in Thelma - she exclaims bitterly:

TITLE "IRENE IS NOT THE SORT OF A GIRL FOR  
YOU TO LOVE - YOU DON'T THINK SHE GOT  
THAT SWELL HOME FOR NOTHING, DO YOU?"

BACK TO SCENE - Thelma completes title with a sneer of hatred. The center of a dark and gloomy deserted street and starts back from whence it came.

374

INT. DON'S LIMOUSINE IN ACTION

CLOSEUP of Don as he realizes that Thelma is denouncing the girl he is going to marry, and branding her as the most common of all sinners - his fury breaks in a rage - he reaches madly for Thelma (off) crying:

TITLE "TELL ME YOU LIE - APOLOGIZE OR I'LL  
-----"

BACK TO SCENE - Don's temper beats him - he can barely resist the impulse for violence.

375

INT. DON'S LIMOUSINE IN ACTION

WIDER ANGLE of Don and Thelma - Don's fingers clutch Thelma and shake her roughly - Thelma manges to scream: "Don't touch me!"

TITLE "IT'S CRANE - CRANE AND IRENE - GO BACK AND SEE FOR YOURSELF."

BACK TO SCENE - Don's violence toward Thelma ceases in a flash - he glares at her, trembling with fury, sinks back in the seat and speaks into the driver's tube, gesturing and telling the chauffeur (off) to return - Thelma smiles secretly to herself - so far so good.

376

INT. DON'S LIMOUSINE IN ACTION

MED. CLOSEUP of Don's chauffeur as he receives Don's order to return to the last address - he nods obediently, smiles to himself knowingly and calmly stuffs a wad of cotton in each ear, winking slyly.

377

EXT. STREET

MED. LONG SHOT of Don's limousine as it whirls around in the center of a dark and almost deserted street and starts back from whence it came.

378

INT. GREENWICH SUITE

MED. SHOT of Irene in the sleeping chamber undressing between the twin beds - she slips on her nightgown - Don's Picture is conspicuous on the dressing table - Irene stoops devotedly beside it:

INSERT Of Irene's lips kissing the photo of Don

FADE OUT

SUBTITLE COOKIE SENSED DIFFICULTIES FOR IRENE - AND MADE IT HER BUSINESS TO LOCATE THE SAID VILLAGE STUDIO.



379

FADE IN  
EXT. GREENWICH STREET

MED. SHOT in front of entrance to studio building - Cookie enters scene down sidewalk - she examines the house number questioningly then satisfied, quickly enters the glass panelled door to corridor getting over clearly that she has learned the studio address and is eager to see Irene.

380

EXT. GREENWICH STREET

LONG SHOT of the street - a foreign type limousine which we planted earlier in story as belonging to Crane is coming down the street - it stops in foreground - Crane alights and swinging his cane nonchalantly, exits toward entrance to studio building, quite the polished roue. and entering exits quickly toward studio entrance, determined to see for himself - Thelma trails after him, glorified in her first sweet taste of jealous revenge.

381

INT. GREENWICH SUITE CORRIDOR

MED. FULL SHOT Cookie is advancing down the corridor, looking at the numbers on the various doors - she pauses in foreground at door to studio and registers that she believes it to be the address she is searching for - she pauses, wondering whether to knock or not - then suddenly, hearing something in the street entrance, she turns and recognizes;

382

INT. GREENWICH SUITE CORRIDOR

CLOSE SHOT of Crane - he enters scene through street door, pauses, yawns in a bored fashion and starts down the corridor with his usual man-about-town swagger.

383

INT. GREENWICH SUITE CORRIDOR

MED. SHOT of Cookie as she quickly darts out of sight, hiding in a small alcove beyond door to studio - her expression plainly registers that seeing Crane approach has fulfilled her worst fears for Irene.

EXT. GREENWICH STREET

step in front of it.

EXT. GREENWICH STREET

recognizes Crane's car and chauffeur (off) The man  
sneeringly remarks:

TITLE "WHAT DID I TELL YOU? CRANE HASN'T  
EVEN THE DECENCY TO PARK HIS CAR A  
BLOCK AWAY."

himself - Thelma trails after him, glorifying in her first sweet taste of jealous revenge.

his emotions - Thelma pulls him back, sending danger, and exclaiming:

INT. GREENWICH SUITE CORRIDOR

tracts the key Thelma gave him from his pocket. with a strained half sob of tortured bitterness, he allows Thelma to pull him back through street entrance out of scene.

INT. GREENWICH SUITE

beautiful and appealing.

her 31st day for the twins - from her place of  
hiding she had not seen or heard Thomas and  
Dorothy, although all sounds to Oenke.

INT. GREENWICH SUITE CORRIDOR

discovery, she crouches back deeper in the alcove, turning her eyes from Crane.

INT. GREENWICH SUITE CORRIDOR

MED. SHOT of Don followed by Thelma - they enter scene through street door - Don stops dead in his tracks as he sees Crane (off) - Thelma smiles, is satisfied. *split in his chest has been punched and*

INT. GREENWICH SUITE CORRIDOR

CLOSE SHOT of Crane, who has not seen any of the other characters - he fits his key in the studio door, opens it with a matter of fact shrug, and calmly enters, as though it were a common, every day habit, the door closes quietly on his back.

of the inside lock of the studio door -  
it is locked from the inside, key turned  
in the tail.

IN THE GREENWICH SUITE CORRIDOR

GREENWICH SUITE CORRIDOR  
SEMI CLOSE SHOT of Don and Thelma - Don starts angrily after Crane - he has lost all control of his emotions - Thelma pulls him back, sensing danger, and exclaims:

TITLE "DON'T - YOU'LL ONLY CREATE A SCANDAL  
IF IT WASN'T CRANE'S PRIVILEGE TO ENTER,  
HE WOULDN'T HAVE A KEY!"

BACK TO SCENE - This succeeds in stopping Don - with a strained half sob of tortured bitterness, he allows Thelma to pull him back through street entrance out of scene.

INT. GREENWICH SUITE CORRIDOR

CLOSEUP of Cookie hearing the door close, she quietly comes out of the alcove and starts on her tiptoes for the studio - from her place of hiding she has not seen or heard Thelma and Don, and attributed all sounds to Crane.

INT. GREENWICH SUITE

MED. LONG SH T Crane is silently moving across the semi-dark reception room toward the sleeping chamber - Irene is seen in the twin bed in background, apparently sound asleep - a shaft of light gleams on her bare arms and pale features. Crane quietly closes the sliding doors between the two rooms.

394

EXT. GREENWICH STREET - NIGHT

MED. SHOT of Thelma leading the heartbroken youth back to his limousine - Don is a portrait of utter depression - his head droops, his body seems lifeless, all the spirit in him has been crushed out of him by the incredible blow - Thelma is cleverly playing a sympathetic role.

395

INT. GREENWICH SUITE CORRIDOR

CLOSEUP of Cookie as she quietly tries the studio door - shoves her shoulder against it and turns the door knob.

INSERT Of the inside lock of the studio door - it is locked from the inside, key turned in the latch. she suddenly stops!

BACK TO SCENE - Cookie knocks on the door - no answer - she looks about the corridor - her fear for Irene rapidly increasing.

BACK TO SCENE - Thelma is enough for Don - he interrupts Thelma and hustles her madly into the open door of the limousine.

396

INT. GREENWICH SUITE

CLOSE SHOT of Crane - he is quietly removing his hat and top coat - his cane dangles over the back of a chair - he chuckles softly to himself, and leisurely lights a cigarette, glancing at Irene in bed (off) - he is in the archway between the two rooms. - the movements of the shed suggest that Crane (off) is removing his tie and collar - Irene does not stir.

397

EXT. GREENWICH STREET

CLOSE SHOT of Don and Thelma at the door of his limousine. Don shakes Thelma's hand and exclaims:

TITLE "YOU'VE BEEN A GOOD FRIEND - I GUESS YOU'RE THE ONE THAT LOVES ME AFTER ALL."

BACK TO SCENE - Thelma is swept off her feet by Don's change - she thinks quickly and replies:

TITLE "MARRY ME TONIGHT AND YOU WILL KNOW THAT I LOVE YOU."

BACK TO SCENE - Thelma is apparently sincere.

398

EXT. GREENWICH STREET

CLOSEUP DON - he suddenly realizes that Thelma is proposing to him - his eyes flare grimly - he comes out of his heartbroken mood - in bitter desperation and purely for spite, he exclaims:

TITLE "I WILL MARRY YOU - RIGHT NOW - THE SOONER THE BETTER!"

BACK TO SCENE - Don is gravely serious - the blow of his disillusionment is smothered in this new grim determination.

399

EXT. GREENWICH STREET

CLOSEUP DON and Thelma - Thelma quickly regains control of her equilibrium - this is her chance to grab fat profits - she shrewdly answers:

TITLE "IT'S A BET - DRIVE TO MY FLAT - I KNOW A CERTAIN JUSTICE OF THE PEACE--"

BACK TO SCENE - This is enough for Don - he interrupts Thelma and hustles her madly into the open door of the limousine.

INT. BASEMENT - A match flame revealing Cookie wondering about in the dark, looking for a means of entrance to the studio. The match flames reveal the open doors of several dustwafers in a corner of the basement - Cookie

400

INT. GREENWICH SUITE

MED. CLOSEUP of Irene sleeping - Crane's shadow is reflected across the bed canopy above Irene's head - the movements of the shadow suggest that Crane (off) is removing his tie and collar - Irene does not stir.

401

INT. GREENWICH SUITE CORRIDOR

CLOSE SHOT of Cookie approaching the door at the rear end of the corridor - the door is marked "Basement" - Cookie looks back furtively, then grimly opens the basement door and goes down steps out of scene.

402

EXT. GREENWICH STREET

MED. LONG SHOT of Don's limousine as it starts away from the curb, shoots past Crane's waiting car, and goes on down the narrow, deserted street at a determined pace - Thelma is suggested at the tonneau window -



403

INT. GREENWICH SUITE

CLOSEUP of Irene asleep - her eyes slowly open she gazes dazedly about the room registering that some noise awakened her - she suddenly sees Crane (off) and gives a gasp of mingled astonishment and fright.

Crane indifferently slips off one of his shoes and turns to the next, saying little or nothing to Irene.

404

INT. GREENWICH SUITE

CLOSE SHOT of Crane seated at the dressing table between the twin beds - he has removed his coat, collar and tie and is in his vest coat - he is calmly burning holes in the photo of with the lit end of his cigarette, a lazy, mischievous grin curving his lips - he hears Irene awaken (off) and turns toward her, smiling and bowing, with a matter of fact attitude.

"I'M SORRY I ARRIVED SO LATE - I'LL TRY TO BE MORE CONSIDERATE HEREAFTER."

405

INT. GREENWICH BASEMENT

MED. SHOT of a dark, gloomy basement - a match flares revealing Cookie wondering about in the dark, looking for a means of entrance to the studio - the match flames reveal the open doors of several dumbwaiters in a corner of the basement - Cookie quickly moves toward them - the match goes out -

409

INT.

SEMI CLOSE SHOT of Crane and Irene - Irene slides off the bed, backing away from him - his manner instantly changes - his eyes narrow - he rises and looks for her, determined to run

406

INT. GREENWICH SUITE

SEMI CLOSE SHOT of Crane and Irene - Irene has jerked the bed covers up about her, and is sitting up staring at Crane speechless and stupified - Crane tosses the photo aside, yawns, glances at his watch, and remarks in a bored voice:

TITLE "I'M SORRY I ARRIVED SO LATE - I'LL TRY TO BE MORE CONSIDERATE HEREAFTER."

BACK TO SCENE - Irene can hardly believe her ears at this point, she is still convinced of Crane's respectability - she manages to inquire:

TITLE "BUT I - I DON'T UNDERSTAND WHY YOU'RE HERE - DID PHELMA COME WITH YOU?"

BACK TO SCENE - Irene gazes befuddled into the reception room and about the suite, then back to Crane, who begins to laugh softly.

407

INT. GREENWICH SUITE

CLOSE SHOT of Crane, as he answers Irene (off)  
he starts casually unbuttoning his spats:

TITLE "NO, YOU'RE QUITE ALONE, MY DEAR -  
JUST YOU AND LITTLE ME!"

BACK TO SCENE - Crane indifferently slips off one  
of his spats and turns to the next, paying little  
attention to Irene.

408

INT. GREENWICH SUITE

CLOSEUP of Irene as the truth begins to dawn in  
her innocent mind - she stares at Crane (off)  
with unbelieving eyes - a shudder of horror ripples  
across her features - she exclaims:

TITLE "THEN I'M LEAVING - I UNDERSTOOD THEIMA  
AND I SERVE TO LIVE HERE ALONE!"

BACK TO SCENE - Irene, frightened and slowly becom-  
ing furious by Crane's attitude, gestures to the  
suite - she starts up off the bed, holding the  
covers about her lithe body.

409

INT. GREENWICH SUITE

SEMI CLOSE SHOT of Crane and Irene - Irene climbs  
off the bed, backing away from him - his manner  
instantly changes - his eyes narrow - he rises  
forming and starts for her, determined to run  
his bluff.

410

INT. GREENWICH BASEMENT

CLOSE SHOT of Cookie in the basement at the open  
doors of the dumb waiters - she is lighting one  
match after another, illuminating the scene - she  
looks at the sliding box affair, wondering which  
leads up to the studio suite in question - her  
eyes glance upwards, with her finger she tries  
to trace the architecture of the suite and make a  
decision - again the match burns out leaving the  
scene in total darkness.

411

INT. GREENWICH SUITE

MED. FULL SHOT of Crane and Irene - frightened out of her wits, Irene loses all sense of what she is doing - she races toward the corridor door - Crane, sensing defeat, quickens his step and cuts her retreat off - Irene crouches behind a table and frantically begs and pleads with him to go - he laughs sulkily at her demands, and cautions her to be quiet, he wouldn't do anything wrong - he steps nearer - Irene turns, dodges around a chair, and flees through the nearest door to the kitchen - Crane follows -

412

INT. GREENWICH KITCHEN

MED. SHOT of a small, white tile kitchen, part of the studio suite - Irene flees madly through the scene from reception room door - Crane after her - the dumbwaiter lift is seen near icebox in background.

413

INT. GREENWICH BASEMENT

SMALL CLOSE SHOT of Crane as he grabs Irene in a tight grasp, and draws her forcibly into the embrace - she bites and scratches and struggles - he slowly but surely gains strength, multiplied by the success of his passion, conquers her - Irene escapes by climbing into one of the dumbwaiter elevators - she suddenly hears something on the floor above, pauses, and glances upward sharply.

414

INT. GREENWICH KITCHEN

CLOSEUP of Irene's bare feet as they run across the kitchen floor and out of scene - Crane's feet enter scene and chase after her, tripping on the leg of a chair and knocking it down into scene with a bang.

415

INT. GREENWICH BASEMENT

CLOSE SHOT - Cookie registers that she knows the location of the studio suite from the basement - she quickly gets out of the dumbwaiter she is partly in and climbs in to the next, huddling herself into a bundle, convinced that it is the right one.

416

INT. GREENWICH KITCHEN

MED. SHOT of Crane backing Irene into a corner - she becomes hysterical - pleading, begging and demanding that he go - tears of fear glisten in her widened eyes - Crane has lost his head - the nightgown has slipped partly over Irene's bare shoulder - he advances, throwing consequences to the winds - his eyes reflecting anticipation.

417

INT. DUMBWAITER ELEVATOR

CLOSEUP of Cookie huddled in the dumbwaiter and pulling awkwardly at the rope pulley arrangements which lift it upward - camera pans up following her.

418

INT. GREENWICH KITCHEN

SEMI CLOSE SHOT of Crane as he grabs Irene in a tight grasp, and draws her forcibly into the embrace of his arms - she bites and scratches and struggles to beat him off - slowly his strength, multiplied by the madness of his passion, conquers her - Irene slumps listlessly, half-dazed - Irene suddenly whirls around and stares off startled.

419

INT. GREENWICH KITCHEN

CLOSE SHOT of Cookie as she jumps out of the dumbwaiter - her eyes alighting at Crane (off) she hesitates exclaiming:

TITLE

"LAST TIME WE MET, I WAS AFRAID FOR CERTAIN REASONS TO CAUSE A SCENE - WELL, I'M NOT AFRAID NOW!"

BACK TO SCENE - so saying, Cookie advances toward Crane very deliberately, making an effort to control her bitterness.

420

INT. GREENWICH KITCHEN

END SHOT of the street entrance to studio building  
MED. SHOT of Crane and Irene as Cookie enters scene -  
Crane releases Irene - she quickly draws away from  
him - she stands glaring bitterly at Cookie, hatred  
boiling his blood - Cookie walks slowly up to him  
in silence - then vocally branding him as the rat  
he is - she clanches her doubled fist and plants a  
wild haymaker directly on the point of his chin -  
taken completely off his guard by the unexpected  
blow, Crane reels back, trips over a table and  
stumbles to the floor - Cookie pounces on him - Irene  
is horrified by the sudden assault - she rushes to  
Cookie's aid.

421

INT. GREENWICH KITCHEN

CLOSE SHOT of Crane on his back where he fell -  
Cookie sits astraddle him, clawing, scratching at  
his eyes, and showering him with blows - Irene's  
hands dart down into scene, grip the locks of  
Crane's hair, and jerk his head up and down, pound-  
ing it against the floor - the fiery assault  
completely smothers Crane's defense - he rashly  
struggles to gain his feet.  
END SHOT of Crane's chauffeur in the open doorway  
of street entrance and loudly laying down the law  
to fleeing Crane (off) - Irene enters scene from  
down corridor and stands beside her gal, not yet  
recovered from the effects of the frightful escapade.

422

INT. GREENWICH KITCHEN

WIDER ANGLE - of Crane as he manages to gain his  
feet - Cookie snatches a pan off the ice box and  
throws it at him - Irene doesn't know what to do,  
things are moving too fast for her - Crane turns  
his back and whirls frantically out of scene through  
the door to reception room - Cookie races after him  
throwing everything in the way of kitchen implements  
that comes within reach - she is the proverbial  
"hell cat" in person - a contrast to the frightened  
and partly dazed Irene who is thoroughly shocked  
by the astounding melee.

423

EXT. GREENWICH STREET

CLOSEUP of Crane's negro chauffeur, half asleep in  
the driver's seat of the limousine - he awakens  
with a start and stares toward entrance to studio  
building (off) with blinking eyes.



424

EXT. GREENWICH STREET

MED. SHOT of the street entrance to studio building from sidewalk - Crane, minus coat, spats, collar and tie, dashes out of the door wildly - Cookie is hot after him, she pauses in the open door and flings his hat and cane after him, bawling him out for all she is worth - Crane backs out of scene toward his car, stupefied and humiliated by the assault.

425

EXT. GREENWICH STREET

CLOSE SHOT of Crane's colored driver - he climbs out of the car staring at the scene (off) and rubs his eyes, fearing to trust them - the facts of the scene occur to him - he burst out in hysterical laughter, not able to hold a straight face.

426

INT. GREENWICH SUITE CORRIDOR

MED. SHOT of Cookie standing in the open doorway of street entrance and loudly laying down the law to fleeing Crane (off) - Irene enters scene from down corridor and stands beside her pal, not yet recovered from the effects of the frightful escapade.

427

EXT. GREENWICH STREET

MED. FULL SHOT of Crane with a black eye, and the hysterical chauffeur in foreground at limousine - Crane is enraged at this added insult - he reproves the driver and indignantly climbs in his car - the negro, still grinning, yet trying to hold a peaceful face, pilots the car down the deserted street.

428

INT. GREENWICH SUITE CORRIDOR

CLOSE SHOT of Cookie and Irene as they watch Crane depart (off) - they breathe sighs of relief - Irene pathetically breaks down, the natural aftereffect from the anticipated horrors of her narrow escape - Cookie comforts her with a genuine mothering instinct, and taking her gently in her arms, slowly leads her away from camera back toward studio door and out of scene.

FADE OUT

429

FADE IN  
INT. THELMA'S FLAT - NIGHT

CLOSE SHOT of a marriage license certificate, the customary legal form - Thelma's hand enters scene and signs "Thelma Perry" on the proper line designated for the "bride" - she withdraws her hand leaving time for the signature to be read - then Don's hand enters and signs "Donald Steel" on the line designated for the "bridegroom" - allow time to be read - then

LAP DISSOLVE

430

INT. THELMA'S FLAT

MED. FULL SHOT of Don, his chauffeur, Thelma and a Justice of the Peace character; a small, shriveled up weazel of a man, wearing a conservative black sack suit, colorless tie and shirt, brass rimmed spectacle, etc. - he is folding up the marriage certificate and lays it on his brief case on the center table with a prop smile - the draperies which separate the sleeping chamber from this the main room, are drawn closed in background - Don's chauffeur is standing to one side, fumbling his uniform cap in awkward silence - Don puts down the pen and begins pacing nervously back and forth, apparently in a desperate state of mind - Thelma is acting as she imagines a blushing bride should act. She tucks off her finger, and looks at it thoughtfully.

431

INT. THELMA'S FLAT

CLOSE SHOT of Thelma and Don as she snuggles up to him coyly his eyes are wavering, he gnaws at his lip nervously, slightly frowning - Thelma looks at him sharply, notes his inward agitation and remarks: "You don't believe I love you - BUT I DO - THAT'S WHY I COULDN'T BEAR TO LET IRENE RUIN YOU."

BACK TO SCENE - Don bitterly lowers his eyes and shudders at the mention of Irene Thelma fondly squeezes his hand playfully, playing her game cleverly, and snuggles close to him - Don, heartbroken and urged by boyish spite, seems like a vague listless man stripped bare of his reason - the proof of the affair between Crane and Irene has left him intoxicated by grief, heartbroken and desperate.

432

INT. THELMA'S FLAT - NIGHT

CLOSEUP of the Justice - he turns to the prospective bride and groom and removing his spectacles, remarks with a customary sigh of extreme pleasure:

TITLE "COME, MY FRIENDS - THE SERVICE IS ABOUT TO COMMENCE."

BACK TO SCENE - He draws a small black Bible from his brief case and faces Thelma and Don (off) his rat-like teeth gleaming professionally.

433

INT. THELMA'S FLAT

Don, the Justice with the chauffeur - they sit down and turn toward Thelma as she enters with a forced air of cheerful

WIDER ANGLE of the Justice, Don and Thelma, with chauffeur in background - Don shakes himself out of his bitter mood and smiles friendly to the Justice - Thelma feels her hair coquettishly, finds it mussed, and indicating the sleeping chamber, flapper-like excuses herself, mentioning the need of powdering, etc. she exits - the Justice starts conversing pleasantly with Don, who is all to himself, and listens vaguely - the chauffeur continues to awkwardly fumble his cap - Don slips a plain gold ring off his finger, and looks at it thoughtfully.

436

INT. THELMA'S FLAT

434

INT. THELMA'S FLAT

CLOSE SHOT of Thelma as she steps through the closed draperies into the sleeping chamber from the main room, where the marriage is to occur - she stops dead in her pumps in the archway and stares out of scene with brazen, horrified eyes - quickly pulling the draperies closed behind her, and almost gasping for breath.

435

INT. THELMA'S FLAT

435

INT. THELMA'S FLAT - ATTIC

CLOSE SHOT of Charley Gay sound asleep on a davenport lounge, Thelma's pet pomeranian is curled up on his shoulder, also sleeping - Charley's top coat, hat, etc. are thrown over a chair - he wears an elaborate silk dressing robe with slippers to match - a square necked gin bottle is clutched in his limp hand - his hair is uncombed, his features are untidy - a drunken sleep.

436

INT. THELMA'S FLAT

CLOSEUP of Thelma staring at Charley (off) - she gestures with her hand, mumbles a silent curse, and clearly gets over that she forgot about Charley - of an instant she stands paralyzed, then assuming a normal poise, brushes back her hair, and quickly exits back into the main room carefully closing the draperies on her back -

437

INT. THELMA'S FLAT

MED. SHOT of Don, the Justice with the chauffeur in background - they simultaneously turn toward Thelma as she enters with a forced air of cheerful buoyance - Thelma takes her place beside Don - remarking:

TITLE "THIS IS SO SUDDEN - AND I'M SO NERVOUS - LET'S HURRY!"

BACK TO SCENE - The Justice asks them to hold hands, he opens the Bible, turning to a definite page - Don is under a tremendous strain - Thelma glances warily toward draperies (off) then back to Don, smiling with assumed bliss.

438

INT. THELMA'S FLAT

CLOSEUP of the Justice, with Don and Thelma's hands in scene held together below the Justice's Bible - the Justice solemnly begins the Service in a thin, reverent voice - he too seems a trifle anxious, evidently sensing the strained attitude of the bridegroom.

439

INT. THELMA'S FLAT

CLOSEUP of Charley and the pomeranian both asleep - Charley snores and scratches his nose as the pomeranian's tail tickles it - this awakens the fuzzy pet - he raises off Charley's shoulder, blinking sleepily.

440

INT. THELMA'S FLAT

Charley as he struggles to put a record on the phonograph -  
 CLOSE SHOT of Don and Thelma, with the Justice  
 suggested in the scene, his back to camera - in  
 answer to the usual question, Thelma looks up  
 at Don with forced loving devotion, and answers, "I  
 do", nodding her head blissfully. Don, his eyes  
 like slits, his expression grimly determined also  
 nods his head in reply to the customary inquiry  
 and coldly answers, "I do."

441

INT. THELMA'S FLAT - ALCOVE

CLOSE SHOT of Charley and the pomeranian as it  
 friendly licks Charley's nose and awakens him -  
 he rises with a start, yawns lazily, and rubs  
 the sleep out of his eyes with a plainly drunken  
 gesture - a small, portable phonograph is on the  
 ledge of the alcove behind the davenport - Charley  
 looks at the stock of records with blurred eyes  
 and picks up the top one, blinking his gaze in an  
 effort to read the title - the pomeranian looks  
 at him curiously - Charley reads:

CLOSEUP of Charley's hand as it sets down the phonograph  
 needle on the revolving record, and the music  
 begins.

442

INT. THELMA'S FLAT - ALCOVE

CLOSEUP of a phonograph record in Charley's hands  
 the title reads:

"Mamma Better Not Two Time Papa -  
 Or She'll Never Two Time No More!"

or  
 "Mamma Loves Papa"

443

INT. THELMA'S FLAT

SEMI CLOSE SHOT of the Justice, Don and Thelma, with  
 chauffeur as witness in background - the marriage  
 ceremony is about to conclude - the Justice is about  
 to proclaim Don and Thelma man and wife - Don draws  
 the ring from his pocket and takes Thelma's hand.



444

INT. THELMA'S FLAT - ALCOVE

CLOSEUP of Charley as he staggers a bit and finally succeeds in putting the record on the phonograph - he starts to wind it vigorously, reeling with intoxicated stupidity.

445

INT. THELMA'S FLAT

CLOSE SHOT of Don and Thelma, and the Justice his back to camera - Don starts to slip the ring on Thelma's finger - the Justice lifts his hand and solemnly declares:

TITLE "I NOW PRONOUNCE YOU MAN AND ----"

446

BACK TO SCENE - The Justice hesitates, startled and glances off, hearing:

446

INT. THELMA'S FLAT - ALCOVE

CLOSEUP of Charley's hand as it sets down the phonograph needle on the revolving record, and the music begins.

447

INT. THELMA'S FLAT

WIDER ANGLE Thelma utters a sharp gasp - the Justice drops his Bible and turns facing camera with tense eyes - Don steps back befuddled, suspicious, the ring still in his hand - both the Justice and Don turn rigidly to Thelma, who withers before their questioning stares - they all simultaneously look off toward draperies.

448

INT. THELMA'S FLAT

CLOSE SHOT of Charley with the pomeranian under his arm and the gin bottle in his hand, as he staggers through the draperies into the main room and pauses, surprised as he spots the group (off)

449

INT. THELMA'S FLAT

MED. SHOT of Don, Thelma, the Justice and chauffeur as they all stare with amazed eyes at Charley (off) - Thelma is striving for an excuse - Don glares at her ragefully and madly accusing her, steps, malignantly nearer - the Justice quickly collects his wits - he snatches his Bible and brief case and bowing weakly, turns and dashes out of scene through the hallway door and the chauffeur takes one stupefied look at the brooding, wild expression on Don's face and also exits swiftly - the marriage certificate flutters from the table to the floor between Don and Thelma.

450

INT. THELMA'S FLAT

CLOSEUP of Charley as he grins drunkenly and calmly remarks:

TITLE "WHY DIDN'T YOU TELL ME WE WERE HAVING COMPANY, THELMA? - HIC - I WOULD HAVE ORDERED REFRESH - HIC - MENTS."

BACK TO SCENE - Charley merrily advances to join his friends (off) waving the pomeranian and gin bottle.

451

INT. THELMA'S FLAT

MED. CLOSEUP of Don and Thelma - she has weakened under his biting, vocal assault - he clenches his fist and exclaims raging:

TITLE "YOU'RE JUST LIKE IRENE - JUST LIKE THE REST OF BROADWAY! - CHEAP, FALSE AND MERCENARY - FOR SALE TO THE TOP BIDDER!"

BACK TO SCENE - Thelma starts to protest - Don turns bitterly from her, a dazed, broken man - the spirit and zest of youth smothered in the ashes of grim disillusionment - he backs away repulsively.

452

INT. THELMA'S FLAT

WIDER ANGLE including CHARLEY, whose drunken mind hasn't yet grasped the significance of the scene - Thelma spots the marriage certificate and shrewdly reaches down for it - Don senses her breach of promise gesture and beats her to it - he snatches the marriage license off the floor, tears it up and flings the pieces full in Thelma's face with a final oath, he whirls through the hallway door out of scene, slamming it closed on his back - Thelma leans weakly against the table for support and sinks down into a chair - CHARLEY stands, stupefied by the sensational events, watching her blankly, trying to figure out what has occurred in his intoxicated mind - bits of the certificate flutter about Thelma like falling snow - she angrily brushes them off her.

453

INT. THELMA'S FLAT

CLOSE SHOT of Thelma and CHARLEY as Thelma madly picks up a book or vase and slams it over CHARLEY's head.

FADE OUT

FADE IN

INSERT

Of an employment closing slip, printed thusly:

CLOSING ORDER

This is to notify you that your services are no longer required by the MOONLIGHT REVUE.  
By order of the Stage Director.

LAP DISSOLVE

454

INT. COOKIE'S FLAT - DAY

MED. SHOT of Irene and Cookie. Irene is showing the slip to Cookie, who eyes it gloomily - she shrugs pats Irene cheerfully and remarks in a comically cynical tone:

TITLE

"WE MIGHT AS WELL LOOK OVER THE WANT ADS - IT'S A CINCH COKE PULLED THE STRINGS."

BACK TO SCENE - Irene nods - Cookie sinks down in the nearest chair and gloomily takes a newspaper from the center table - Irene tosses aside the slip and kneels down beside her companion - they are both depressed - Cookie starts

SCENE CONTINUED

454 continued hopelessly turning the pages of the paper - Irene vaguely glances over her shoulder, momentarily hurt by her dismissal.

455

INT. COOKIE'S FLAT

MED. CLOSEUP of Irene and Cookie, the latter turning the pages of the newspaper - she suddenly calls Irene's attention to a certain page - they both look

INSERT

Of a page of the Sunday Supplement section of New York newspaper - the section devoted to sensationalism - the headlines read:

BROADWAY BUTTERFLY A SCRUB WOMAN NOW.

Former member of Floradora sextette now cleans floors in tenement building. Once the toast of the Gay WhiteWay, a crowning beauty of Broadway wooed by millionaires, favored by royalty.

This page is illustrated with photos of the beauty as she once looked and as she now appears scrubbing floors with dirty-faced children hanging on her apron strings, etc.

456

INT. COOKIE'S FLAT

CLOSE SHOT of Irene and Cookie turn their gazes from the page simultaneously and exchange deep, worried glances - Cookie says thoughtfully:

TITLE contents, "I GUESS SHE HAD THE SAME AMBITIONS WE HAVE - GEE, BUT I'M SICK OF THE LIFE - I WISH I'D NEVER LEFT HOME."

BACK TO SCENE - They think this over silently - then Irene, glances at her engagement ring happily and replies with renewed joyousness, laughing and forgetting her troubles:

title I'M NOT WORRYING - WHEN DON AND I ARE MARRIED, I'M GOING TO FORGET THE STAGE FOREVER!

BACK TO SCENE - Irene completes title and devotedly kisses her ring, pressing it to her lips passionately - Cookie instantly changes - in brooding silence she watches Irene caress the ring, and secretly notes the obvious love light in her companion's merry eyes - the same bitterness toward Don envelops her - a shudder of hatred flashes across her taut features.

SCENE CONTINUED

456 continued

INSERT

Of a fist knocking on the panel to the hallway door to Cookie's flat.

457

INT. COOKIE'S FLAT

MED. FULL SHOT of Cookie and Irene - they look toward the hallway door, wondering - Cookie comes out of her brooding and rises from the chair and crosses the room toward the door - Irene turns, watching curiously, not knowing who to anticipate - she rises and starts quickly to tidy the room - hoping it is Don.

458

INT. COOKIE'S FLAT

MED. SHOT at the hallway door - Cookie comes into scene and opens it cautiously, peering out - then opens the door wide revealing a uniformed messenger boy - he hands her an envelope - Cookie, befuddled signs for it, and closing the door, looks at the address, and exits slightly troubled toward Irene (off)

459

INT. COOKIE'S FLAT

CLOSE SHOT of Irene facing hallway door (off) - with Cookie enters and hands Irene the envelope "It's for you, honey." Irene befuddled as to the contents, tears it open wondering - Cookie curiously looks over her shoulder - Irene starts to read:

INSERT

Of a handwritten letter, the stationery monogrammed with the seal of The Empire Club, New York City and Donald Steel engraved in tiny letters beneath - the letter reads:

Miss Irene Astaire:

This brief letter will serve to cancel our engagement. If your game is breach of promise this will save unnecessary procedures. I am mailing a copy to my attorney. In you I was foolish enough to think I had a real woman. Last night I learned the filthy truth and now I'm done forever with your rotten breed.  
Donald Steel

P.S. You can keep the ring - it's probably what you dug for, anyway.

SCENE CONTINUED



458

459 continued

460

BACK TO SCENE - Irene finishes reading the letter, gradually grasping its hard significance - Cookie is looking over her shoulder, petting her with mothering affection - tears begin to shine in Irene's eyes - Irene pathetically crushes the letter in her hand with an anguished sob - it falls to the floor - a rash idea comes to her - she exits impulsively out of scene - Cookie looks after her, then down at the letter - that same old half-fear, half-anger she always displays at the suggestion of Don, comes over her features and grips them tensely.

460

INT. COOKIE'S FLAT

461

CLOSEUP of Irene - she comes into scene at the flat wall phone - consults the phone book and frantically calls a number, wide-eyed, quivering and half afraid. heart goes out to the pathetic, forlorn child - she is all sympathy - then suddenly changes and declares:

461

INT. CLUB ROOM

CLOSE SHOT of a corner of the Empire Club office - phone on desk - clerk answers ring - says, "Hellow."

462

INT. COOKIE'S FLAT

463

CLOSE SHOT of Irene as she asks to be connected with Don Steel's room, anxious, trembling, worried. Cookie has said a mouthful - open suitcase is on the center table - the "we" bag gone is half unpacked, laying among her few clothes - is a fit of frenzied

463

INT. CLUB ROOM

CLOSE SHOT of the clerk as he thinks, consults a list, and replies:

TITLE

"MR. STEEL HAS CHECKED OUT - HE LEFT NO ADDRESS!"

BACK TO SCENE - the clerk completes title and curtly hangs up, dismissing the matter.

464

INT. COOKIE'S FLAT

CLOSE SHOT of Irene as the realization comes to her that Don has actually left - she fumbles the receiver on its hook, sighs wearily, and turns,

SCENE CONTINUED

464 continued

INT. COOKIE'S FLAT  
CLOSE SHOT of Cookie and Irene - Cookie goes to window  
crushed and broken, from the phone - her fondest dream  
is fading into a mocking myth, sadly repeating

465

INT. COOKIE'S FLAT

BACK TO SCENE Irene laughs in harsh mockery - Cookie  
CLOSEUP of Irene as she turns to Cookie (off) - sobs  
and muffles her sobs long enough to declare:

TITLE

"I'LL BET THELMA LIED TO DON -  
MADE HIM BELIEVE CAME AND I ---"

BACK TO SCENE - Irene breaks down under the  
ghastly thought unable to continue.

466

INT. COOKIE'S FLAT

CLOSEUP of Irene - her frenzied grief gradually changes  
to bitter grimace - she grips Don's engagement ring and  
INT. COOKIE'S FLAT it mainly off her finger - then stops  
and slips it back, laughing hysterically, a grim  
CLOSEUP of Cookie as she faces Irene (off) - her  
heart goes out to the pathetic, forlorn child -  
she is all sympathy - then suddenly changes and  
declares:

TITLE

"FORGET HIM, DEARIE - IF HE REALLY  
LOVED YOU, NOTHING COULD CHANGE HIS  
FAITH."

BACK TO SCENE - Irene is ghastly sincere - with a shudder  
of hysterical madness, she continues a determined, low  
BACK TO SCENE - Cookie is grimly sincere, her hatred  
for Don is obvious.

TITLE

"AND WHILE I'M GOING - I'LL GO IN  
LUXURY - I'LL RIDE TO HE-L IN THE  
CHARLOT HE'S BUILT ME!"

467

INT. COOKIE'S FLAT

BACK TO SCENE Irene has a mad sneer of loathing, Irene turns  
off toward wall telephone - a frenzied plan in her  
MID. SHOT of Irene and Cookie - Irene realizes that  
Cookie has said a mouthful - open suitcase is on the  
center table - the wedding gown is half unpacked,  
lying among her few clothes - in a fit of frenzied  
grief, Irene seizes it and starts to bitterly rip  
it apart - Cookie interferes, stops her, pulls her  
away, exclaiming:

TITLE

"DON'T - HE'S NOT WORTH IT! SOME DAY  
YOU MAY UNDERSTAND HOW WELL I KNOW  
DON - THEN YOU'LL THANK ME!"

BACK TO SCENE - Cookie replaces the gown tenderly in  
the suitcase.

468

INT. COOKIE'S FLAT

CLOSE SHOT of Cookie and Irene - Cookie goes to comfort the disillusioned child - but Irene will have none of it - she smiles bitterly to herself, coldly remarking

TITLE

"THEY SAY VIRTUE'S ITS OWN REWARD -  
I GUESS IT'S THE ONLY REWARD IT  
EVER GETS."

BACK TO SCENE Irene laughs in harsh mockery - Cookie fixes her with a sharp, wondering gaze, fearing trying effects from Irene's despondency.

AT THE CORNER of a room of a club room - Irene stands - she is wearing the ring - she wears a smoking jacket, a breakfast napkin over her left arm, and a strip of newspaper on her right leg - she is smiling again - He is

469

INT. COOKIE'S FLAT

CLOSEUP of Irene - her frenzied grief gradually changes to bitter grimace - she grips Don's engagement ring and starts to tear it madly off her finger - then stops and slips it back, laughing hysterically, a grim deliberate oath escapes her lips - in one harsh sentence she swears away her life - lights up at the sound of

TITLE

"FROM NOW ON I'M GOING TO BE WHAT DON  
THINKS I AM - IT HASN'T PAID ME TO GO  
STRAIGHT, SO I'LL GO THE OTHER WAY!"  
PACIFY ME AND I'LL NEVER BE PACIFIED

BACK TO SCENE Irene is ghastly sincere - with a shudder of hysterical madness, she continues a determined love-embittered creatures.

TITLE

"AND WHILE I'M GOING - I'LL GO IN  
LUXURY - I'LL RIDE TO HELL IN THE  
CHARIOT HE'S BUILT ME!"

BACK TO SCENE with a mad sneer of loathing, Irene turns off toward wall telephone - a frenzied plan in her desperate little mind.

CLOSE SHOT of Irene - at first he can't believe his ears then he softens his tone as the old age creeps over him he whispers

"SURE, I'LL PACIFY YOU, HONEY -  
WHAT HE AT THE CLUB - BUT DON'T  
GIVE THAT LIARLY PICTURE!"

470

INT. COOKIE'S FLAT

WIDER ANGLE of Cookie and Irene - Irene crosses impulsively to the wall phone, Cookie, startled, frightened, and utterly dumbfounded by her companion's determined change, stares blankly trying to collect her scattered wits, not knowing what to do to pacify her.

471

INT. COOKIE'S FLAT

CLOSEUP of Irene at the wall phone - she grimly calls a number - and waits for the connection, her features set and furiously determined. As she listens, her face lights up at Irene smilingly plan her date - now with the conversation over, this horrible thought takes no account of Cookie's mind - she turns toward Irene still - as Irene comes to her - her face brightens - she thinks of the chance by its great possibilities, then sharply declares

472

INT. CLUB ROOM

CLOSE SHOT of a corner of a club room - phone on small stand - Crane silkily answers the ring - he wears a smoking jacket, a beefsteak bandage over his left eye, and a strip of courplaster on his upper lip - he gloomily says "Hello"

473

INT. COOKIE'S FLAT

CLOSEUP of Irene - her face lights up at the sound of Crane's voice - she forces her quivering lips to smile gayly and says

TITLE

"I'M SORRY ABOUT LAST NIGHT, CRANEY - I'LL FORGIVE ME AND I'LL NEVER BE FOOLISH AGAIN!"

BACK TO SCENE Irene solemnly nods her head - a change of character, she shrugs carelessly, her lips drop harshly Irene stares at her not quite convinced - Cookie suggests

474

INT. CLUB ROOM

CLOSE SHOT of Crane - at first he can't believe his ears then he softens his tone as the old ego creeps over him he answers in, then replies, his true character emerges in the grimace of her assumed pose.

TITLE

"SURE, I'LL FORGIVE YOU, HONEY - MEET ME AT THE STUDIO - BUT DON'T BRING THAT WILDCAT FRIEND!"

BACK TO SCENE Crane feels his bandaged eye sourly - then bidding Irene goodbye, hangs up. The assistant, the charm, the loveliness has left them - they sit alone, the grim, serious, desperate condition, the artificial virtue on the other side of the

475

INT. COOKIE'S FLAT

CLOSEUP of Irene as she throws a kiss into the phone - then clicks the receiver, grimly proud of her first downward step - she turns desperately gay from the phone.

476  
476

INT. COOKIE'S FLAT

CLOSEUP of Cookie - the realization that Irene is actually determined to make good her oath and be the woman Don called her, comes to Cookie as she listens tense and rigid to Irene smilingly plan her doom - now with the conversation over, this horrible thought takes possession of Cookie's mind - she turns toward Irene (off) - an idea comes to her - her face brightens - she thinks it over, amazed by its great possibilities, then sharply declares

TITLE

"YOU'VE FOUND THE ONLY WAY, DEARIE -  
VIRTUE HASN'T GOT US ANYTHING - LET'S  
TRY THE OTHER GAME TOGETHER."

BACK TO SCENE Cookie is sincere - she faces Irene (off) just as grim and determined as her companion.

477

INT. COOKIE'S FLAT

WIDER ANGLE of Irene and Cookie - Cookie's title is a jolt for Irene - she faces Cookie with an incredible expression and asks unbelieving.

TITLE

"YOU MEAN YOU'RE WILLING TO GO \* GO TO  
THE DEVIL WITH ME? SINK AS LOW AS I'LL  
SINK?"

BACK TO SCENE Cookie solemnly nods her head - a change comes over her - she is no longer the kind, mothering character, she shrugs carelessly, her lips droop harshly Irene stares at her not quite convinced - Cookie suggests

TITLE

"DON'T BOTHER WITH CRANE - HE'S SMALL  
FRY - I KNOW A SWELL JOINT IN THE SUBURBS  
A MILLIONAIRE'S ROOST."

BACK TO SCENE Irene under the spell of her determination eagerly eats up Cookie's mad proposal - she allows the plan to sink in, then replies, her true character submerged in the grimness of her assumed pose.

TITLE

"O.K. COOKIE - YOU LEAD THE WAY AND I'LL  
FOLLOW - WHILE WE'RE GOING WE MIGHT AS  
WELL GO THE LIMIT!"

BACK TO SCENE The girls clasp hands - the sweetness, the charm, the loveliness has left them - they stand alone, two grim, serious, desperate creatures, determined to sacrifice their virtue on the altar of luxury.



INT. COOKIE'S FLAT

CLOSEUP of Don's letter crumpled laying on the floor where Irene dropped it - Irene's feet comes into scene - she stamps her heel down on the letter impulsively and grinds it into the carpet.

FADE OUT

## SUBTITLE

IT IS EVENING WHEN COOKIE AND IRENE ARRIVE AT THAT "SWELL MILLIONAIRE'S JOINT IN THE SUBURBS."

... of Irene and Cookie - Cookie - back the knocker on the main entrance and declares with a rashly bold gesture:

TITLE

"I HAVE TO BE THE DISTILLERS LIFT" -

... ..

... ..

... .. Irene is a bit worried, yet grin and determined to go through with her threat.

INT. VILLA PORCH

SIDE VIEW of Cookie and Irene - the door opens revealing a uniformed butler - he seems to recognize Cookie - Cookie greets him profusely and pats his familiarly on the back, wrecking his stiff dignity - Irene is dumbfounded - Cookie leads the butler aside - they exchange whispered words, then Cookie returns to Irene, and the butler shows them in, bowing deeply, his dignity reassembled.

... ..

FADE IN

479

EXT. COUNTRY VILLA - DUSK

LONG SHOT of a palatial, picturesque Colonial type country villa perched upon a rolling green mound, with fragrant well kept gardens and a high hedge surrounding the spacious flower crested grounds -- a distinct atmosphere of aristocratic dignity permeates both structure and gardens

LAP DISSOLVE TO

480

EXT. VILLA PORCH -

CLOSE SHOT of Irene and Cookie - Cookie rings the knocker on the main entrance and declares with a rashly bold gesture:

TITLE "I USED TO BE THE MISTRESS HERE - I'M OUT OF SCENE. THEY'LL BE TICKLED STIFF TO HAVE ME BACK!"

BACK TO SCENE - Cookie as if confident of her reception - Irene is a bit worried, yet grim and determined to go through with her threat.

MID. SHOT of a luxurious bed chamber - door is ajar - Cookie leads Irene into the room, throws off her hat and coat, and tells Irene to do likewise - Irene stands in awe of the familiarity - Cookie is displaying, and starts to caution her - Cookie is short, exclaiming:

481

EXT. VILLA PORCH

WIDER ANGLE of Cookie and Irene - the door opens revealing a uniformed butler - he seems to recognize Cookie - Cookie greets him profusely and pats him familiarly on the back, wrecking his stiff dignity - Irene is dumbfounded - Cookie leads the butler aside - they exchange whispered words, then Cookie returns to Irene, and the butler shows them in, bowing deeply, his dignity reassembled.

482

INT. VILLA - RECEPTION ROOM

FULL SHOT of a magnificent reception room - broad staircase winds up to a spacious balcony in back-ground - French door leads out to conservatory gardens at left - library suggested at right - an air of aristocracy in furnishings and decorations - the butler escorts Irene and Cookie into scene across foreground toward staircase - they pause at the bottom of the stairs.

483

INT. VILLA - RECEPTION ROOM

CLOSE SHOT of Cookie and Irene - butler waiting at foot of stairs in background - Cookie reassures Irene's nervousness declaring confidently:

TITLE

"THE BUTLER SAYS THE MADAM IS OUT - WE'LL GO UPSTAIRS AND MAKE OURSELVES AT HOME."

BACK TO SCENE Cookie takes the anxious Irene by the hand and leads her toward stairway. Irene registers that she guesses Cookie knows what's what, and admits that the gown is a good fit - Cookie glances at her own gown - Irene takes the cue and does likewise, gingerly determined to go through with the dinner deal.

484

INT. VILLA - RECEPTION ROOM -

MED. FULL SHOT of Cookie, Irene and butler - Cookie calmly dismisses the butler with a careless gesture, and leads Irene up the grand staircase - the butler exits - Cookie and Irene pass across the balcony out of scene.

485

INT. VILLA - BED CHAMBER

MED. FULL SHOT of a luxurious bed chamber - door to balcony is open - Cookie leads Irene into the room, throws off her hat and coat, and tells Irene to do likewise - Irene stands in awe of the familiarity Cookie is displaying, and starts to caution her - Cookie cuts her short, exclaiming:

TITLE

"SAY - AS LONG AS I'LL AGREE TO LIVE HERE, ANYTHING I DO WILL BE O.K! LET'S DRESS FOR DINNER!"

BACK TO SCENE Cookie crosses to a closed door and opens it revealing a large wardrobe closet -

486

INT. VILLA BED CHAMBER

CLOSEUP of the interior of a wardrobe closet, jammed with evening gowns, shoes, dinner dresses, hats, etc. Everything imaginable that a young lady of fashion would wear - half opened drawers reveal silk hosiery, etc.

487

INT. VILLA BED CHAMBER

SEMI CLOSE SHOT of Cookie and Irene - Cookie takes a couple of the dresses from the closet and hands one to amazed Irene - Cookie declares:

TITLE "YOU CAN'T EXPECT TO KNOCK OVER A MILLIONAIRE UNLESS YOU LOOK THE PART."

BACK TO SCENE - Cookie holds one of the evening gowns up against Irene to judge the size - Irene sighs, registers that she guesses Cookie knows what's what, and admits that the gown is a good fit - Cookie starts unfastening her own gown - Irene takes the cue and does likewise, sincerely determined to go through with the bitter deal/

FADE OUT

488

INT. VILLA BED CHAMBER

CLOSE SHOT of Irene's reflection in a tall mirror, dressed in the gorgeous evening gown, and putting the final touches on her hair - she presents a beautiful picture sweet, lovely and charming - she looks at herself thoughtfully, still a bit worried over the anticipation of unpleasant consequences.

489

INT. VILLA - BED CHAMBER

WIDER ANGLE of Irene and Cookie - Cookie examines Irene in flattering approval - Cookie has also dressed in an evening gown, and altho she is nice appearing, her beauty cannot be compared with Irene's - Irene turns from the mirror, faces Cookie and says rather grimly:

TITLE "WE CAN NEVER BACK OUT NOW - NOW THAT WE'VE ACCEPTED THEIR CLOTHES, CAN WE, DEAR?"

BACK TO SCENE - Irene half-heartedly agrees - her conscience begins working over time.

INSERT Of a phone bell ringing, or small house buzzer is available.

490

INT. VILLA BED CHAMBER

MED. FULL SHOT Cookie and Irene hear the bell and look toward a doll-encased phone cover on an ivory stand by the closet - they exchange glances - Cookie crosses and answers the phone - her face brightens - she quickly says something into the receiver and clicks it down - Cookie happily returns to Irene, who is listening, frightened, and tensely emotional - Cookie pantomimes that they were to go down stairs. Irene breaks down, protests and pleads to back out - she goes as far as to take up her own clothes, suggesting that she wants to leave - Cookie talks her out of it, flatters her, takes her by the hand and half coaxes, half pulls her out of scene through the door to balcony - she takes Irene's hand friendly by the hand - Irene all but sobs.

491

INT. VILLA STAIRCASE

SEMI-CLOSE SHOT of Cookie as she leads Irene (off) the balcony to the head of the staircase - they pause -

Irene declares: "THIS IS THE HOME I RAN AWAY FROM FOR A CRASH STAY CARREER - AND THIS TITLE "I CAN'T GO ON - I'LL HAVE TO BACK OUT! IT'S ALL WRONG!"

BACK TO SCENE Cookie squeezes Irene's hand friendly and whispers:

TITLE "BRACE UP - LOOK YOUR PRETTIEST - IT ISN'T GOING TO BE HALF AS BAD AS YOU THINK!"

492

INT. VILLA - RECEPTION ROOM

BACK TO SCENE Irene is seared stiff - Cookie takes her by the arm - they exit down steps past camera, Irene begging to be released from her throat, in poise and expression - Cookie declares to Irene:

TITLE "YOU'RE GOING TO LIVE HERE WITH ME FOREVER - YOU'VE SHARED POVERTY WITH ME - NOW YOU'RE GOING TO SHARE LUXURY."

492

INT. VILLA RECEPTION ROOM

BACK TO SCENE Cookie is entirely sincere - Irene MED. FULL SHOT - a gray-haired aristocratic woman is in the foreground, looking anxiously toward the staircase - she is very formal in appearance, yet has a kindly face and poise - a maid is taking her hat and fur coat - suggesting that she has just arrived - she sees Irene and Cookie descend in background, and advances eagerly toward them.

493

INT. VILLA - RECEPTION ROOM

MED. FULL SHOT of Cookie and Irene - at last Irene regains control of her lost voice - she manages to utter a totally bewildered question:

TITLE "BUT I CAN'T BELIEVE IT - YOU TELL ME - I DON'T"



493

INT. VILLA - RECEPTION ROOM

MED. SHOT Cookie, happy and smiling, leads Irene frightened and awed, into scene from bottom of staircase - they hesitate - the gray-haired woman enters joyously past camera - she clasps Cookie devotedly in her arms, hugs her tenderly, and showers her with loving kisses - Irene watches them spell bound - Cookie turns from the woman's arms and drawing Irene close, says with twinkling eyes:

TITLE

"MEET THE MAMAN!"

BACK TO SCENE Cookie proudly presents the gray-haired aristocrat to the stupefied Irene - the mother is all kindness - she takes Irene friendly by the hand - Irene all but swoons.

494

INT. VILLA - RECEPTION ROOM

INT. VILLA - RECEPTION ROOM

CLOSEUP of Cookie as she explains to Irene (off)

TITLE

"THIS IS THE HOME I RAN AWAY FROM FOR A CRAZY STAGE CAREER - AND THIS IS MY DARLING MOTHER!"

BACK TO SCENE the mother is joyously happy - she turns toward Irene (off)

495

INT. VILLA - RECEPTION ROOM

CLOSE SHOT of Irene as the startling information sinks in - Cookie enters and puts her arms around Irene - the mother enters, all kindness and sympathy in voice and expression - Cookie declares to Irene:

TITLE

"YOU'RE GOING TO LIVE HERE WITH ME FOREVER - YOU'VE SHARED POVERTY WITH ME - NOW YOU'RE GOING TO SHARE LUXURY."

BACK TO SCENE Cookie is entirely sincere - Irene is voiceless - the mother is patiently tender, overjoyed at having Cookie back home.

BACK TO SCENE the mother takes Irene in her arms - Irene is flustered - she doesn't know whether to laugh or cry - Cookie steps into room between them - raises her right hand and laughingly swears off the stage for good.

496

INT. VILLA - RECEPTION ROOM

MED. CLOSEUP of Cookie and Irene - at last Irene regains control of her lost voice - she manages to stutter a totally bewildered question:

TITLE

"BUT I DON'T UNDERSTAND - WHY DIDN'T YOU TELL ME - I THOUGHT - - -"

496 cont'd

INT. VILLA - RECEPTION ROOM

BACK TO SCENE Irene checks herself - Cookie explains

TITLE "I WANTED YOU TO REALIZE WHAT YOU WERE  
UP AGAINST IF YOU WENT TO CRANE - D  
KNEW A TASTE OF THE 'GAME' WOULD CURE  
YOU!"

BACK TO SCENE the truth of Cookie's scheme begins  
to dawn in Irene's befuddled mind - she thoughtfully  
replies:

TITLE

"YOUR SCHEME CERTAINLY BROUGHT ME  
TO MY SENSES - I COULD NEVER HAVE  
PLAYED THE 'GAME' WITH CRANE OR ANYONE."

BACK TO SCENE Irene means this only too well - Cookie  
hugs her happily again - they face the mother (off)  
both of their hands - she addresses a remark to Cookie

TITLE

"I'VE A GREAT SEARCHER FOR YOU -  
WHEN YOU WERE YOUR DAUGHTER YOU  
WON'T EVEN RECOGNIZE ME - HE'S  
A DIFFERENT PERSON!"

497

INT. VILLA - RECEPTION ROOM

CLOSEUP of the mother listening to the explanation  
between Irene and Cookie (off) - she declares in  
a pleasant, pleased voice:  
her expression passes over Cookie's features

TITLE

"YOUR CONVERSATION IS NOT VERY CLEAR  
TO ME - BUT AS LONG AS MY DAUGHTER  
IS BACK I'M SATISFIED."

BACK TO SCENE the mother is joyously happy - she  
turns toward Irene (off)

BACK TO SCENE the mother completes the title

498

INT. VILLA RECEPTION ROOM

CLOSE SHOT of Irene and the mother as she kindly  
declares, taking Irene as she finds her - a proud  
woman breaking society's false conventions of  
who's who:

TITLE

"YOU'RE WELCOME TO STAY HERE FOREVER,  
LITTLE GIRL, IF YOU'LL ONLY KEEP THAT  
CRAZY STAGE BUG OUT OF COOKIE'S MIND."

BACK TO SCENE The mother takes Irene in her arms -  
Irene is flustered - she doesn't know whether to  
laugh or cry - Cookie steps into scene between them -  
raises her right hand and laughingly swears off the  
stage for good.

499

INT. VILLA - RECEPTION ROOM

MED. FULL SHOT of Irene and Cookie with the mother between them, her arms around both - they cross the room to a large divan and sit down beside each other - Cookie is relating her experiences, explaining about Irene, etc. - all seem happy and contented - even Irene is accustoming her mind to the swift change in events.

500

INT. VILLA - RECEPTION ROOM

SEMI CLOSE SHOT of Irene, the mother and Cookie seated on the divan - the mother is talking earnestly, holding both of their hands - she addresses a remark to Cookie

TITLE

"I'VE A GREAT SURPRISE FOR YOU - WHEN YOU MEET YOUR BROTHER YOU WON'T EVEN RECOGNIZE HIM - HE'S A DIFFERENT PERSON!"

BACK TO SCENE

This gets a questioning rise out of Cookie - Irene is only mildly interested - the mother continues in a happy mood - a worried expression passes over Cookie's features

TITLE

"HE'S SUDDENLY SETTLED DOWN - TOOK A LABORING JOB TODAY IN DAD'S FACTORY AND SHOWS EVERY SIGN OF BEING A REAL SON."

BACK TO SCENE the mother completes the title

501

INT. VILLA - RECEPTION ROOM

CLOSEUP of Cookie as she meditates thoughtfully on what her mother has said - she answers

TITLE

"I DIDN'T EXPECT TO FIND HIM LIVING AT HOME - AND I CAN'T IMAGINE HIM REALLY WORKING."

BACK TO SCENE Cookie is strangely puzzled - she looks a trifle worried.

502

INT. VILLA - RECEPTION ROOM

**CLOSE SHOT** of Cookie, her mother and Irene - the mother continues on the subject of the son - also a bit puzzled - she shakes her head in an effort to clear it - **"I DON'T KNOW WHAT MADE HIM CHANGE - BUT THE FACT THAT HE'S GIVEN UP 'NIGHT LIFE' IS PROOF OF HIS SINCERITY."**

TITLE

**BACK TO SCENE** The mother glances toward French doors to conservatory (off) and registers a pleasant surprise - both Cookie and Irene look in the indicated direction - Irene goes pale - Cookie stares in silence.

503

INT. VILLA - RECEPTION ROOM

**CLOSE SHOT** of Don and Cookie with the mother suggested in scene - Don takes his sister in his arms and gives her a brotherly squeeze and a fond kiss on her forehead. Cookie is seemingly in the best of spirits over their meeting. Don brightly selects her words saying

503

INT. VILLA - FRENCH DOORS

**MED. LONG SHOT** of what the mother has indicated - a character coming from conservatory (slightly suggested in background) through French doors, advancing into reception room - the character wears dirty overalls, flannel shirt, cap and carries a tool bag in a greasy hand - it is Don - this fact is revealed as he turns through doors, facing camera - he advances, apparently not aware of the other characters (off) - his poise, appearance and manner has greatly altered since we last saw him - he is very sober, very thoughtful, the youthful zest seems to have vanished from his character.

503

INT. VILLA - RECEPTION ROOM

504

INT. VILLA - RECEPTION ROOM

the mother - as Don ponders over the treat Cookie has suggested as being in store for him. **SHOT** of Cookie, her mother and Irene - the mother rises smilingly and exits to her son, at recognizing Don, Irene is frozen in her tracks, unable to believe her eyes - she comes out of her daze and jumps off the divan impulsively, as though to flee - Cookie thinks quick - she grabs Irene, and forces her to hide behind the divan - then turns to meet her brother, assuming a happy expression to hide her nervousness at this seemingly unavoidable and unexpected crisis between Don and Irene.

TITLE

**BACK TO SCENE** This gives Don a startled half suspicious look, and causes the mother to ponder no little - "Cookie serving heretofore", said to Irene (off).

505

INT. VILLA - RECEPTION ROOM

**SEMI CLOSE SHOT** of Don and his mother as they meet and exchange greetings - Don sees Cookie advancing (off) and takes it with open surprise - he smiles broadly and stretches out his arms to hug her - Cookie enters pretending to be tickled to death at the sight of her brother.



506

INT. VILLA - RECEPTION ROOM

CLOSEUP of Irene crouched down behind the divan, hiding from Don - her head is in a whirl as the realization comes to her that Cookie and Don are brother and sister - she shakes her head in an effort to clear it - a thousand and one questions demand answers - Irene is overwhelmed by this latest and most startling discovery, and past the point of clear reasoning.

507

INT. VILLA - RECEPTION ROOM

CLOSE SHOT of Don and Cookie with the mother suggested in scene - Don takes his sister in his arms and gives her a brotherly squeeze and a fond kiss on her forehead - Cookie is seemingly in the best of spirits over their reunion - she thoughtfully selects her words saying

TITLE

"IF YOU'VE REFORMED, AS MOTHER SAYS, I'VE A TREAT FOR YOU - BUT IF YOU HAVEN'T, I'LL BE SORRY I'VE BROUGHT IT."

TITLE

BACK TO SCENE Cookie seems to be jesting, yet behind her words lurk a deep thought - Don takes her jestingly and admits that he is now a perfect little boy, pantomiming the extent of his goodness by clasping his hands together in childlike prayer. Bitterly - Cookie clutches his arm, holding him.

508

INT. VILLA - RECEPTION ROOM

WIDER ANGLE including the mother - as Don ponders over the treat Cookie has suggested as being in store for him, the mother is seen to look about the room curiously, befuddled, wondering where Irene vanished (she did not see Cookie hide Irene behind the divan) - she is about to ask Cookie but Cookie silences her with a quick wink and a sly gesture then turns to Don and says

TITLE

"MY TREAT IS SOMEONE WHO LOVES YOU ENOUGH TO SACRIFICE HER SOUL, BECAUSE YOU LOST FAITH IN HER!"

BACK TO SCENE This gives Don a startled half suspicious jolt, and causes the mother to wonder no little - Cookie nerving herself, calmly calls to Irene (off)



509

INT. VILLA - RECEPTION ROOM

CLOSE SHOT of Irene - she rises up from behind the divan - trembling, frightened, dreading the thought of facing the one who broke his promise so unjustly - she stands waiting, a pathetic little figure not knowing what to do or say.

BACK TO SCENE Cookie holds the forlorn Irene in a comforting embrace, trying to soothe her through the crisis.

510

INT. VILLA - RECEPTION ROOM

CLOSE SHOT of Don and Cookie - Don recognizes Irene (off) with a gasp of mingled amazement and slowly increasing rage - he turns his eyes from Irene and bitterly faces Cookie madly exclaiming

TITLE

"GET HER OUT OF HERE - YOU SHOULD BE ASHAMED TO HAVE A WOMAN OF HER SORT UNDER YOUR MOTHER'S ROOF!"

BACK TO SCENE Don's wrathful

Cookie harshly flares back her reply to demand

TITLE

"I'M PROUD OF HER FRIENDSHIP - YOU'D BE PROUD TOO, IF YOU KNEW HOW TRUE SHE'S BEEN TO YOU - AND WASN'T SO BLIND."

BACK TO SCENE Cookie is determined to see the issue to a finish - Don starts to turn away bitterly - Cookie clutches his arm, holding him.

511

INT. VILLA - RECEPTION ROOM

CLOSEUP of Cookie with her arms around Irene - she bitterly answers back her answer

TITLE

WIDER ANGLE including Don and Cookie, the mother and Irene. Don and Irene are exchanging harsh words - the mother is totally dumbfounded by the amazing issue - Irene, tears dimming her eyes, starts to turn away, hurt by Don's bitter denouncement - Cookie rushes to her, stops her retreat, and pulls her back facing Don - the mother does her utmost to pacify the scene -

WIDER ANGLE Cookie completed title - Irene sobbing, heart and disillusioned, struggles to free herself from Cookie's arms, pleading to be excused.

512

INT. VILLA - RECEPTION ROOM

MED. CLOSEUP of Cookie with her arms around Irene -  
Cookie glares at Don (off) and exclaims

TITLE

"I'VE BEEN IRENE'S CLOSEST PAL -  
LIVED WITH HER - TRIED TO PROTECT HER  
FROM YOU AND YOUR ROTTEN KIND."

TITLE

BACK TO SCENE Cookie holds the forlorn Irene in a  
comforting embrace, trying to soothe her through the  
crisis.

BACK TO SCENE Cookie loses no time in answering

TITLE

"IT'S BEEN! THURMA AND CRIMP DROPPED  
HIM - INCELY I REMIND YOU - DON'T!"

513

INT. VILLA - RECEPTION ROOM

BACK TO SCENE This makes no impression on Don he laughs  
CLOSEUP of Don with his mother suggested behind him,  
trying to calm him - Don, overwrought by the fury of  
the scene, grimly retorts

TITLE

"SO YOU'RE THE ONE WHO KEPT US APART?  
WHO WARNED HER AGAINST ME? I SUPPOSE  
HER BROTHER, AND YOU HID BECAUSE YOU'RE ASHAMED OF BEING  
IRENE'S INNOCENT A CHORUS GIRL!"

BACK TO SCENE Don begins to fathom the puzzle which has  
the effect of increasing his biting anger.

514

INT. VILLA - RECEPTION ROOM

CLOSEUP of Don slouched down in a chair - he carries  
of his hands, betraying his love  
for Irene (off), yet governed by what he saw at the  
CLOSEUP of Cookie with her arms around Irene - she  
bitterly snaps back her answer

TITLE

"I HAD TO KEEP MOTHER FROM LEARNING  
OF MY FAILURE - BUT THAT'S NOT WHY I  
WANTED TO PROTECT IRENE!"

515

INT. VILLA - RECEPTION ROOM

BACK TO SCENE Cookie gives Don no time for reply -  
she bitterly continues

TITLE

"I KNEW YOUR REPUTATION - KNEW THAT  
VIRTUE MEANT NOTHING TO YOU - SO WHY  
SHOULDN'T I FIGHT TO KEEP YOU APART?"

BACK TO SCENE Cookie completes title - Irene sobbing,  
hurt and disillusioned, struggles to free herself from  
Cookie's arms, pleading to be excused.

516

INT. AMPHITHEATRE - NIGHT

BACK TO SCENE on the edge of a temporary table - a dozen or  
more alcoholic bottles - he filled up in a row along the  
edge of the table - the scene was placed away from  
the other tables along with the others.

515

INT. VILLA - RECEPTION ROOM

WIDER ANGLE including Don, his mother, Cookie and Irene - Don paces up and down frantically, brushing aside his Mother's attempts to soothe him - Irene begs to leave - Cookie berates Don madly for his blindness to Irene's innocence - in reply he exclaims

TITLE

"I KNOW WHAT SHE IS - KNOW ABOUT HER AND CRANE! SHE'S DOUBLE-CROSSED YOU AS SHE DID ME."

BACK TO SCENE Cookie loses no time in answering

TITLE

"IT'S ALIE! THELMA AND CRANE FRAMED HER - LUCKILY I RUINED THEIR SCHEME!"

BACK TO SCENE This makes no impression on Don he laughs coldly in obvious disbelief - this is the final blow to Irene - she unloosens herself from Cookie's arms and rushes toward the staircase in back ground - Don sinks down in a chair, exhausted by the ordeal - the mother stands between daughter and son, doing her utmost to pacify them - Cookie stands in silence, glaring down at her brother, and hating him for his blindness to Irene's innocence.

516

INT. VILLA - RECEPTION ROOM

CLOSEUP of Don slouched down in a chair - he buries his head in the palms of his hands, betraying his love for Irene (off), yet governed by what he saw at the Greenwich Studio, and by Thelma's convincing lies.

517

INT. VILLA - RECEPTION ROOM

CLOSE SHOT of Irene - she pauses at the foot of the staircase, takes one frenzied glance back at Don (off) then, crying and crushed by his brutal words, runs up the stairs, a little bit of her heart breaking with each step

FADE OUT

FADE IN

518

INT. GREENWICH SUITE - NIGHT

CLOSE SHOT of the edge of a mahogany table - a dozen or more cigarette butts are lined up in a row along the rim - a man's hand enters the scene and places a new half-smoked butt along with the others.

LAP DISSOLVE TO

INT. GREENWICH VILLAGE SUITE

MED. SHOT of Crane dolled up in his classiest dress suit, waiting for the promised arrival of Irene - he is lighting a fresh cigarette - paces up and down impatiently looks at his watch peevishly, curses to himself and assumes a sour expression - he leans back against the edge of the table where lies the smoky evidence of his wait - his hand accidentally flops down on the freshly parked cigarette - he gives a yell of pain and leaps away, tripping over the table leg and sprawling chin forward on the floor.

FADE OUT

Irene's hand quickly rolls up the note - the envelope is slipped over the roll, like a magic ring -

INT. VILLA - 930 CHATEAU - NIGHT

MED. SHOT of Irene as she places the ring roll in a conspicuous spot on the dressing table - she is galled in her own clothes - the evening gown is thrown across a chair - Irene moves with quick, anxious steps - with a nervous, reassuring pace through a crack in the balcony door, she hurriedly exits on her tip toes.

FADER IN - DESCRIPTION SCENE - NIGHT

INT. VILLA - BED CHAMBER - NIGHT

Mother and Don - Don is pacing up and down the floor - the mother is almost of Irene's hands finishing a hurriedly scribbled note - Cookie is sunk in the divan, staring at Don, brooding and belling - because of his blindness toward Irene - She starts to flare up at him, but for her mother's sake, "Cookie, Dear -

Thanks for your wonderful kindness - some day Don will learn the truth and will repent - forgive him.

Irene

P.S. I'm leaving the ring - Don doesn't really believe I "played" for it - he said so only in anger, and I know he couldn't have meant it.

MED. FULL SHOT Don, Cookie, and the mother look curious-ly toward the entrance door - Don glances at his watch, puzzled - the butler enters scene from library and Irene's hands quickly roll up the note - the engagement ring is slipped over the roll, like a napkin ring over a napkin -

LAP DISSOLVE TO -

INT. VILLA - BED CHAMBER - NIGHT

INT. VILLA - BED CHAMBER - NIGHT

CLOSE SHOT of Irene - she takes the brief, bitter look down at the note - MED. SHOT of Irene as she places the ring roll in a conspicuous spot on the dressing table - she is garbed in her own clothes - the evening gown is thrown across a chair - Irene moves with quick anxious steps - with a nervous, reassuring peek through a crack in the balcony door, she hurriedly exits on her tip toes.



522

INT. VILLA - RECEPTION ROOM - NIGHT

MED. SHOT - of Cookie, her mother and Don - Don is pacing up and down the floor - the mother is almost prostrate from her efforts to calm her quarrelling children - Cookie is sunk in the divan, staring at Don, brooding and boiling because of his blindness toward Irene - She starts to flare up at him, but for her mother's sake, resists.

INSERT

Of a man's hand frantically ringing the wrought iron knocker on the villa door.

523

INT. VILLA - RECEPTION ROOM - NIGHT

MED. FULL SHOT Don, Cookie, and the mother look curiously toward the entrance door - Don glances at his watch, puzzled - the butler enters scene from library and exits toward front door.

524

INT. VILLA - BALCONY - NIGHT

CLOSE SHOT of Irene - she takes one brief, bitter look down into the reception room, muffles an impulse to cry, and turns eagerly looking for an inconspicuous exit, a door down the balcony is partly open - Irene runs up to it quietly, glances about furtively, looks in, and exits through it out of scene.

olly Girl Donny was wealthy girl.  
Theresa Stone said she knew that Charles  
Ray ruined her life and future. He was  
filthy and took her on of money and  
left her with the child and she was  
left with a ruined reputation.

525

**INT. VILLA - RECEPTION ROOM - NIGHT**

**ANGLE SHOT** - Cookie, her mother, and Don grouped in foreground looking toward entrance door in extreme b.g. - the butler is seen to jump warily away from the door - a figure enters and madly races down the long room, hat in hand, hair mussed and collar missing - it is Charley - this presumption becomes a fact as he advances speedily to f. g. and with a cry of relief, throws his arms around Don's neck - greatly to the astonishment of Cookie and her mother. The mother stands close to her side - the rapid events have been too much for her, she is worn out - Charley is begging Don to save him and protect him from Thelma's wrath - he keeps looking half-frightened toward the entrance door.

526

**INT. VILLA - RECEPTION ROOM - NIGHT**

**CLOSE SHOT** of Charley with his arms wrapped around Don's neck - he is a picture of fear and darts a frightened glance back at entrance door - then answers one of Don's multitude of befuddled questions - he gasps:

**TITLE** 180 acts a coward. - **SAVE ME! I TRACED YOU HERE FROM THE CLUB - YOU'LL TESTIFY FOR ME, WON'T YOU?**

**BACK TO SCENE:** Don is at a total loss to comprehend Charley's wild babbling - he takes him by the shoulders and shakes him roughly - this seems to awaken Charley from his frightened stupor - he jerks a folded newspaper from his pocket and frantically points out an article to Don:

**INSERT:** remark to Cookie and Don - Charley overhears Don's remark to Cookie and declares:  
Of an article in a New York newspaper headed by a flattering photo of Thelma, and an ordinary picture of Charley, the headline and article reads:

**BREACH OF PROMISE**

**Folly Girl Beauty sues wealthy Clubman - Thelma Crane sadly confesses that Charles Gay ruined her life and future, as she files \$50,000 breach of promise suit - claims he was the first and only man in her life - Gay vigorously denies guilt**

527

INT. VILLA - RECEPTION ROOM - NIGHT

WIDER ANGLE including Cookie and her mother, gapping at the peculiar scene between Charley and Don - Don finishes reading the article, he hands the paper to Cookie, saying:

TITLE 181 "A BIT OF PUBLICITY FOR ONE OF  
IRENE'S DEAREST FRIENDS."

BACK TO SCENE - Cookie takes the paper, angered at Don's words, and starts to read it - the mother stands close to her side - the rapid events have been too much for her, she is worn out - Charley is begging Don to save him and protect him from Thelma's wrath - he keeps looking half frightened toward the entrance door.

528

EXT. VILLA - GARDENS - NIGHT

MED. SHOT - of Irene - she silently makes her way out the rear entrance to the villa - looks around furtively selects a course, and hurriedly vanishes through the garden into the night.

529

INT. VILLA - RECEPTION ROOM - NIGHT

CLOSE SHOT of Charley and Don - Charley overhears Don's remark to Cookie about Irene and takes objection - he declares:

TITLE 182 "I AIDED THELMA BECAUSE OF IRENE - I  
OBJECTED TO HER TRICKING THE POOR LITTLE  
KID INTO LIVING WITH CRANE."

BACK TO SCENE - Don takes this startling corroboration of Cookie's recent pleas with a gasping start - he grabs Charley and madly questions him - Charley stutters a volume of frightened replies.

530

INT. VILLA - RECEPTION ROOM - NIGHT

WIDER ANGLE including the mother and Cookie - they too have been startled by Charley's explanation of Thelma's and Crane's plot against Irene - Cookie faces Don, determined to get in her word - but Don doesn't wait for anything - with a cry of elation he rushes for the staircase in background, takes the first landing in one mighty leap, and on up out of scene - Charley stares after him blankly - Cookie registering a sudden anticipation of bliss, follows in Don's wake - Charley trails on after her - and then the mother -

531

INT. VILLA - BED CHAMBER - NIGHT

MED. SHOT Don bursts into scene through open balcony door - his face falls as he finds the room empty and the evening gown thrown over the chair - he turns quickly to search for Irene - as he starts to exit he encounters the note and ring - he reads it, his face pale, his eyes wide his breath coming in short, labored pants - Cookie enters from balcony - with a grim, repentant expression, Don hands her the note, and hurriedly exits, looking frantically up and down the balcony.

532

EXT. VILLA - GARDENS - NIGHT

MED. LONGSHOT of Irene making her way swiftly through the garden - a rear gate leads through the fence-like hedge out of the estate - Irene heads for it, determined on her course, her teeth clenched, her eyes dim.

533

INT. VILLA - BALCONY - NIGHT

FULL SHOT of Don running down the balcony. Cookie enters scene from bed chamber and follows - Charley and the mother enters from staircase - Don eagerly dashes out of scene through the door Irene took - Cookie follows, hot on his trail - Charley doesn't know what's what, but he trails Cookie, regardless - the mother is exhausted - she flops down in a chair in foreground and fans herself, to regain her breath and topsy equilibrium - the melee has exhausted her.

LOW SHOT - Irene is trudging laboriously down the lane. In extreme background - Don enters scene across foreground - hesitates, registers that he sees her - calls frantically for her to stop and races after her with a fresh burst of speed.

534

EXT. VILLA - GARDEN - NIGHT

MED. FULL SHOT of the rear entrance to villa - Don leaps into scene through the back door, and dashes across the garden into the darkness - Cookie and Charley enter from rear door - they race after Don - Cookie leading Charley by the hand.

MED. SHOT - of Irene - she hears Don call - pauses and looks back, sees him advancing (off) - doesn't know whether to wait or continue - slowly starts away - Don rushes into scene and up to Irene anxious, determined to make her stop for him.

535

EXT. LANE - NEAR VILLA - NIGHT

MED. SHOT of Irene going down a long tree-shaded lane away from the villa gardens - her pace slackens, she trudges along, a hurt disillusioned child.

LOW SHOT of Irene and Don - Don takes her in his embrace, - she bitterly pulls away - Don clutches at her, pleading and begging forgiveness - tears come to both of their eyes - Don declares:

TITLES 183

"PLEASE FORGIVE ME, IRENE - PLEASE  
CRICKED ME AS YOU DID YOW - WHAT  
WAS I TO THINK?"

BACK TO SCENE - Irene sadly shakes her head and grimly starts to go - Don clutches at her madly.



536

EXT. VILLA - GARDENS - NIGHT

MED. LONG SHOT - Don is running through the gate in the hedge in foreground. In background Charley and Cookie, hand in hand, are drawing rapidly nearer. Don goes out of scene through the hedge, his pace increasing.

537

EXT. LANE - NIGHT

LONG SHOT - Irene is trudging forlornly down the lane in extreme background - Don enters scene across foreground - hesitates, registers that he sees her - calls frantically for her to stop and races after her with a fresh burst of speed.

538

EXT. LANE - NIGHT

MED. SHOT - of Irene - she hears Don call - pauses and looks back, sees him advancing (off) - doesn't know whether to wait or continue - slowly starts away. Don rushes into scene and up to Irene anxious, determined to make amends for his error.

539

EXT. LANE - NIGHT

CLOSE SHOT of Irene and Don - Don takes her in his embrace, - she bitterly pulls away - Don clutches at her, pleading and begging forgiveness - tears come to both of their eyes - Don declares:  
"PLEASE FORGIVE ME, IRENE - THELMA TRICKED ME AS SHE DID YOU - WHAT WAS I TO THINK?"

BACK TO SCENE - Irene sadly shakes her head and grimly starts to go - Don clutches at her madly. A new spirit of determination - Irene is drawing away in background - Don grinds his teeth and starts after her - Cookie and Charley watch anxiously.

540

EXT. LANE - NIGHT

MED. SHOT of Cookie and Charley - they run panting and puffing into scene - and pause, looking at Don and Irene (off) - Charley wants to approach them, but Cookie silences him and keeps him back - she holds her breath waiting for the outcome.

541

EXT. LANE

MED. CLOSEUP of Irene and Don - Irene takes a firm, heartbreaking stand - in answer to Don's pleas, she replies

TITLE

"YOU LOST FAITH IN ME ONCE, DON -  
I COULD NEVER TRUST YOU WITH MY  
LOVE AGAIN - GOODBYE."

BACK TO SCENE Irene unloosens herself from Don's clasp and slowly exits down the lane, her head dropping, her body trembling with the grief of her determination Don gazes after her, clenching his fists to keep back the tears which surge in his eyes - an anguished sob escapes him, his head sinks listlessly upon his shoulders - he is beaten, licked through and through.

542

EXT. LANE

WIDER ANGLE Irene is slowly drawing away from him - Cookie and Charley enter scene - Cookie advances to her brother in foreground and pulls him out of his bitter depression - she exclaims

TITLE

"SHE LOVES YOU - GO AFTER HER -  
MAKE HER REALIZE THAT SHE DOES!"

BACK TO SCENE This seems to give Don a new spirit of determination - Irene is drawing away in background - Don grits his teeth and starts after her - Cookie and Charley watch anxiously.

543

EXT. LANE

CLOSE SHOT of Irene (camera moving with her as she slowly retreats) she hesitates, registering that she really wants to return to Don, yet too proud for the condescension she falters, weakening in spirit for a brief second, then grimly continues but only half-heartedly, the camera continues to follow - Don enters scene, walks along beside Irene, pleading, begging for her love, Irene lends a cold ear, then softens, slows down, comes to a stop, Don makes one last vital plea - Irene looks up at him, wondering if he tells the truth.

544

EXT. LANE

CLOSE UP of Don's hands as they grasp Irene's - he fumbles in his pocket, produces the ring - Irene holds out the proper finger - Don slips the ring on their hands squeeze

FADE OUT

545

INT. THELMA'S FLAT

CLOSEUP of Thelma talking sulkily into the telephone - she is looking gloomily at her bracelet.

546

INT. PAWN SHOP

SEMI CLOSE SHOT in the corner of the pawnshop - the pawnbroker is answering Thelma's call - a youth sits on the desk in scene, an accordion on his lap the pawnbroker gestures for silence.

547

INT. THELMA'S FLAT

CLOSEUP of Thelma - she is apparently giving the pawnbroker a hard luck story, and gloomily looks the part.

548

INT. PAWN SHOP

CLOSEUP of the pawnbroker, he shakes his head, getting over in pantomime that he is telling Thelma he doesn't want the bracelet.

549

INT. THELMA'S FLAT

CLOSEUP of Thelma - she begins to fake crying, going as far as to dab her eyes with her handkerchief.

550

INT. PAWN SHOP

MED. SHOT the pawnbroker begins to pretend sympathy - sobbing, he puts his hand over the phone mouthpiece - turns to the friend with the accordion and says

TITLE

"SAMMIE, MY BOY - DROWN HER - UT -  
SHE'S BREAKING MINE HEART!"

back to scene The friend grins, and hits up a tune on his accordion - the pawnbroker sobs into the 'phone with renewed vigor, smiling to himself.

INSERT

Of a sheet of music fastened on the top of the accordion - the title plainly reads

"POOR BUTTERFLY"

IRI. OUT

Story and Adaptation

by Darryl Francis Zanuck  
For Warner Bros.  
Oct. 1924

This document is from the Library of Congress  
“Motion Picture Copyright Descriptions Collection,  
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center  
The Library of Congress